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# DANCES OF THE PEOPLE

A SECOND VOLUME OF
FOLK-DANCES
AND
SINGING GAMES

Collected and Described by
ELIZABETH BURCHENAL

NEW YORK: G. SCHIRMER
BOSTON: THE BOSTON MUSIC CO.

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**FIFTEEN ACRES OF DANCING GIRLS**

**Annual Fête of the Girls' Branch of the Public School Athletic League on the Sheep Meadow of Central Park, New York City, May 14, 1912**

o

# DANCES OF THE PEOPLE

A SECOND VOLUME OF

## FOLK-DANCES AND SINGING GAMES

CONTAINING

TWENTY-SEVEN FOLK-DANCES

OF

ENGLAND, SCOTLAND, IRELAND, DENMARK, SWEDEN
GERMANY AND SWITZERLAND

WITH THE MUSIC, FULL DIRECTIONS FOR PERFORMANCE, AND
NUMEROUS ILLUSTRATIONS

COLLECTED AND DESCRIBED

BY

ELIZABETH BURCHENAL, A.B.

ORGANIZER AND FIRST CHAIRMAN OF THE FOLK-DANCE COMMITTEE OF THE PLAYGROUND
AND RECREATION ASSOCIATION OF AMERICA, INSPECTOR OF GIRLS' ATHLETICS
FOR THE BOARD OF EDUCATION OF THE CITY OF NEW YORK, EXECUTIVE
SECRETARY OF THE GIRLS' BRANCH OF THE PUBLIC
SCHOOLS ATHLETIC LEAGUE OF NEW YORK CITY

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## GENERAL DIRECTIONS

THE ACTUAL STEPS AND FIGURES OF A FOLK-DANCE ARE FAR MORE EASILY DESCRIBED THAN ITS REAL ESSENCE—ATMOSPHERE—SPIRIT.

ONE MAY BE FAIRLY SURE THAT THE SPIRIT OF THE DANCE IS CAUGHT IF THE DANCERS *LAUGH* FROM SHEER PLEASURE IN THE DANCE ITSELF.

THE MOST PRACTICAL SUGGESTIONS I CAN MAKE FOR CATCHING THE SPIRIT OF A DANCE ARE THESE:—

1. HAVE A MUSICIAN WHO CAN FEEL THE FOLK QUALITY OF THE MUSIC AND EXPRESS IT WITH CHARM AND IRRESISTIBLE RHYTHM.

2. PAY PARTICULAR ATTENTION TO THE EXPRESSION-MARKS AND METRONOME TEMPI OF THE MUSIC.

3. PAY PARTICULAR ATTENTION TO ANY INSTRUCTIONS, GIVEN IN THE DESCRIPTION, IN REGARD TO THE GENERAL CHARACTER, MEANING AND SPIRIT OF THE DANCE.

# PREFACE

THROUGH friendly intercourse with people of other countries I have come to know many of their dances. I wish it were possible to thank every one of these people individually, not only for the pleasure and benefit which I personally have derived from their friendship, but for the happiness which these dances have brought to the thousands of children and adults to whom I have passed them on. Since the publication of FOLK-DANCES AND SINGING GAMES in 1905, it has given me much pleasure to hear from many sources, and often from persons unknown to me, that the descriptions of the dances have been found explicit and intelligible and that it has been possible to reproduce the dances from the descriptions without any previous knowledge of the subject. This present volume is published in response to many urgent requests for descriptions of more of the folk-dances. I hope those who use it may find it, with its greater number of illustrations, even more helpful than the first volume.

The Folk-Dance Movement has traveled fast and far since its organization in this country in 1905. Its pioneer days are past. It is no longer necessary to urge its advancement in the educational world, for it has quickly and definitely taken its place as a needed form of recreative activity. Unfortunately, however, folk-dancing has spread much faster in name than in actual fact. In the excitement and haste of securing a working knowledge of the new subject, teachers have seized upon many kinds of attractive and unusual dances, regardless of whether or not they were actual folk-dances, but using them as such. The result has been a general confusion and misunderstanding in regard to the whole subject, and an unfortunate tendency to label as "folk-dancing" any dances invented by dancing masters, that contain steps or movements that are characteristic of other countries, and indeed almost any novel dances other than those of the ball-room. Personally I feel that there is an element of danger, for girls especially, in the introduction and encouragement on a large scale of indiscriminate dances, and I should not be willing to accept the responsibility of deciding to what extent the use of even the best chosen æsthetic and fancy dances could be wisely advocated for the mass of developing girls.

My interest in dancing has been from the standpoint of its possibilities as a form of self-expression and play rather than as a means of "showing off" for the benefit of the onlooker. There are two distinct and very different kinds of pleasure to be found in dancing, and their effects on the dancers are equally distinct and different. One is the pure joy of the dance itself; the other is a combination of self-consciousness and appetite for applause. We cannot hope to dictate to adults, but for children we can and should with care and intelligence choose dances which appeal to the instinct for play and for self-expression. It is here that we can turn to folk-dances and know that we are on safe ground, for they are spontaneous, genuine and sincere. They are the wild flowers of the dance world, unspoiled by the hand of man. They have sprung naturally from the hearts of simple, wholesome country folk in response to the human need for self-expression.

The steps and movements of the dances I have described as accurately as possible, but unfortunately their quaint atmosphere and folk spirit cannot be captured and put into written words. One must listen to the music with sympathy and imagination and then, with all consciousness of self laid aside, dance sincerely, spontaneously and joyously, merely using the movements and steps of the dance to express the character and spirit of the music.

ELIZABETH BURCHENAL

New York, March 1, 1913

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ALL OF THE DANCES IN THIS BOOK WILL BE FOUND SUITABLE FOR GENERAL USE INDOORS OR ON PLAYGROUNDS WITH HARD SURFACES.

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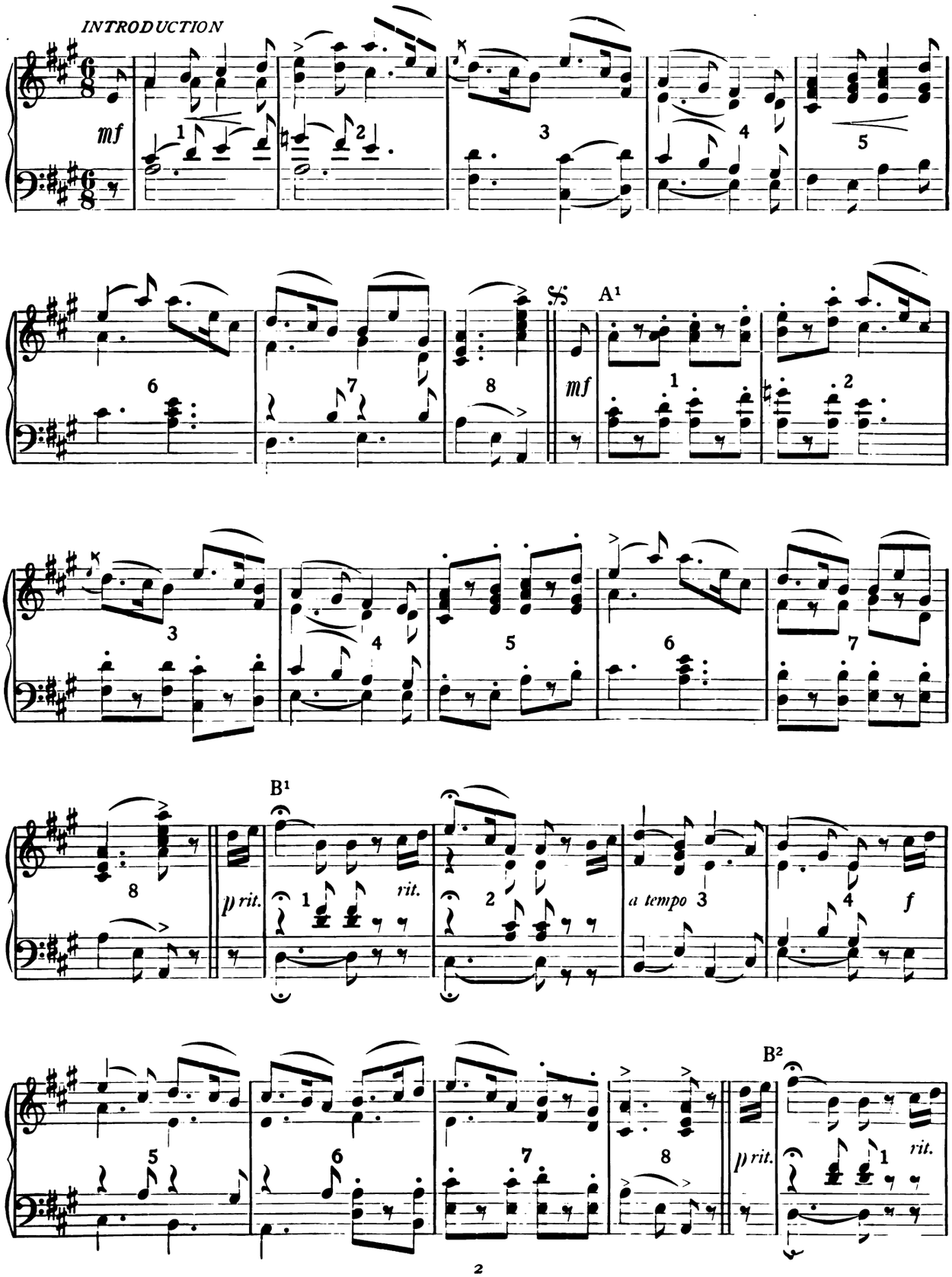
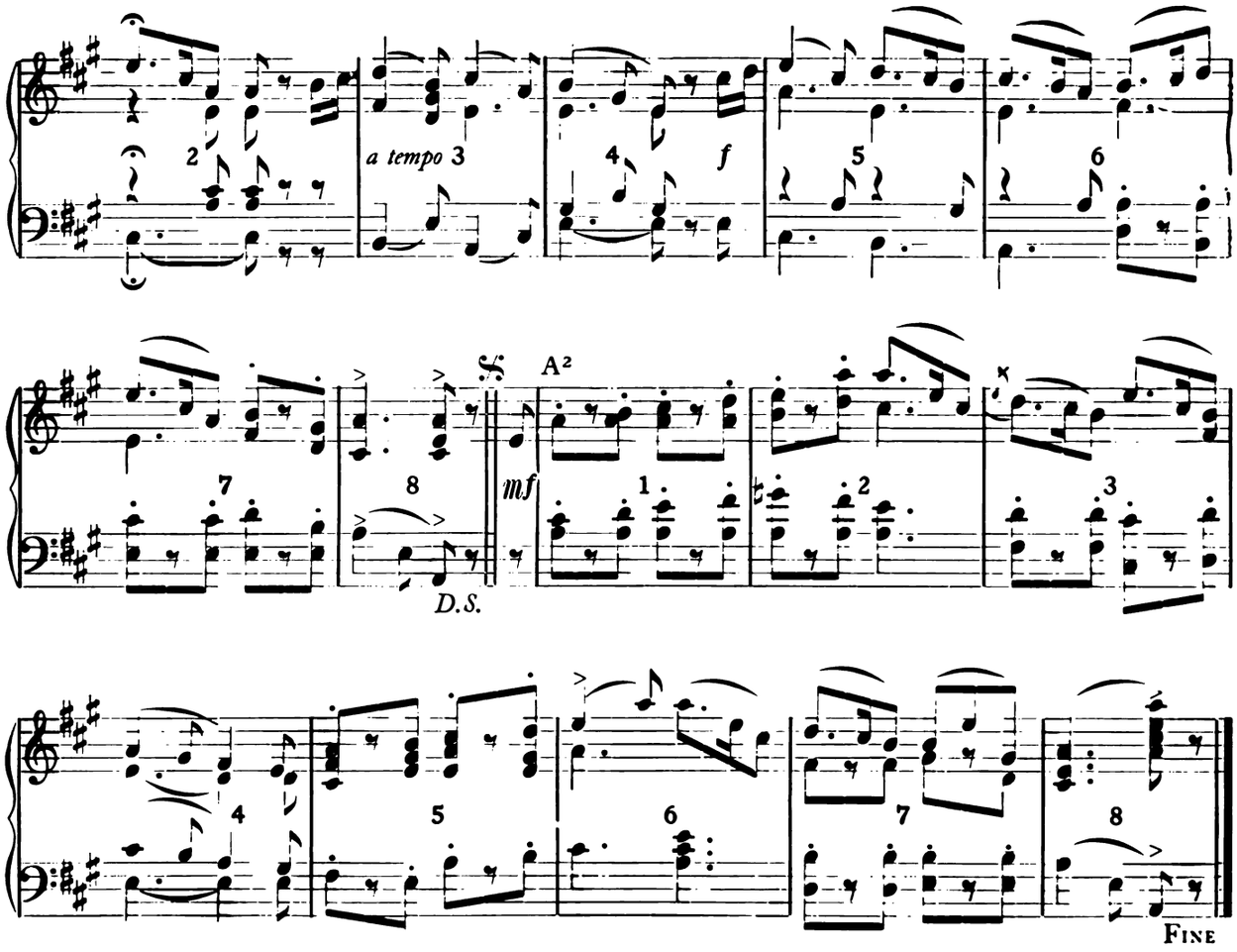
# DANCES
# OF THE PEOPLE

# BOBBING JOE

*Allegro* (♩. = 100)

(English Morris Dance)






# BOBBING JOE

**(English Morris Dance )**

The music consists of an Introduction of eight measures, a main body consisting of three parts, A1, B1, B2, of eight measures each, and the final strain, A2, of eight measures. The Introduction is played but once, the main body is played three times through as written, and then the final strain is played once for the finish.

In fitting the steps to the music, each measure should be counted thus: **"One, and, two, and."**

There are six dancers. Each carries two large white handkerchiefs, holding them by a corner, one in each hand. Strapped just below the knees are leather squares to which are attached about a dozen small bells resembling sleigh-bells.

## THE STEPS

As the simple "Morris" step is used throughout the dance, and the "jump" and "spring" and "caper" frequently occur, the explanation of these is given here first, and in the description of the dance the steps will merely be indicated by name.

### The "Morris" Step

On "and" of the preceding measure, raise the right leg forward, swinging it from the hip and keeping the knee straight, and at the same time raising the hands slightly forward with arms extended; then on the first beat bring the right foot down smartly, not more than a few inches in front of where it was when the dancer stood with feet together, and at the same time raise the left leg forward with a jerk, keeping the knee straight **(one)**; bring the left foot down smartly not more than a few inches in front of where it was before, and at the same time raise the right leg forward with a jerk **(and)**. Bring down the right foot at the same time, jerking the left leg forward as before

(two). In this position hop on the right foot (and). The steps taken should be very short, so that very little distance is covered, and the whole step executed on the balls of the feet, not on tip-toes. When the foot is lifted, there should be no attempt to extend the ankle.

During the "Morris" step the hands are swung backward and forward in a jaunty manner, with the elbows somewhat bent, thus: swing back (one, and), swing forward (two, and).

The hands are kept below the waist level, and should come rather close together on the forward swing, and swing out and apart on the backward one.

### The "Jump"

Swing the arms back hard and bend the knees slightly in preparation for the "jump" (one); swing the arms vigorously forward chest high, and at the same time jump about as high as the length of the foot from the ground, and while in the air hold the legs and body straight and rigid, landing on the same spot, still holding the legs and body as rigid as is possible without too much jar (and, two, and).

### The "Caper"

Put down the right foot with a vigorous jump, at the same time raising the left foot forward, with a jerk, as high as the right knee, and swinging the hands vigorously back (one). Pause in this position (and); put down the left foot with a vigorous jump, at the same time raising the right foot forward, with a jerk, as high as the left knee, and swinging the hands vigorously forward and up, chest high (two); pause (and).

During "capers," both legs are kept perfectly straight, and the arms are swung as in the "Morris" step, but higher and harder.

## FORMATION

The dancers stand in two parallel rows, three on a side, all facing forward as shown in Fig. 1, and numbered 1, 3, 5 in the right-hand row, and 2, 4, 6 in the left-hand row (as seen from the front).

## THE DANCE

### Introduction [or "Once to yourself"]

**(Meas. 1-4.)** All stand still in position, with hands hanging at sides.

**(Meas. 5-8.)** All "mark time" by rising on the toes and coming down again on the heels, twice to a measure; at the same time with a slight movement of the wrists flick the handkerchiefs out and up the first time and down and in the second, thus: come down on the heels and flick the handkerchiefs out and up (one); rise on the toes (and), come down on the heels, and flick the handkerchiefs in and down (two); rise on the toes (and). [Fig. 1]

Fig. 1

### I. "Foot Up"

**A1. (Meas. 1-2.)** All advance up the room with the "Morris" step [Fig. 2].

**(Meas. 3.)** All retire with two "back" steps, thus: swing the right foot loosely around across behind the

left foot and put it down; at the same time raise the left foot **(one)**; swing the left foot around behind the right foot **(and)**; put the left foot down behind the right and at the same time raise the right foot **(two)**; swing the right foot around behind the left **(and)**. During these steps the arms are swung as follows: swing the left hand (with its knuckles leading and the elbow slightly lifted and bent) part way across in front of the body and close to it. At the same time swing the right hand outward waist high with the elbow slightly bent; also at the same time incline the head and body to the right **(one, and)**. In the same manner swing the hands to the left and incline the head and shoulders to the left **(two, and)**.

**(Meas. 4.)** Continue to retire one more "back" step, arms swinging as before **(one, and)**; with the body erect, spring as high as possible from the right foot onto the left foot **(two)**; immediately right about face, with a slight hop on the left foot, and with the right foot still free **(and)**.

**(Meas. 5-6.)** Same as meas. 1-2, but advancing down the room.

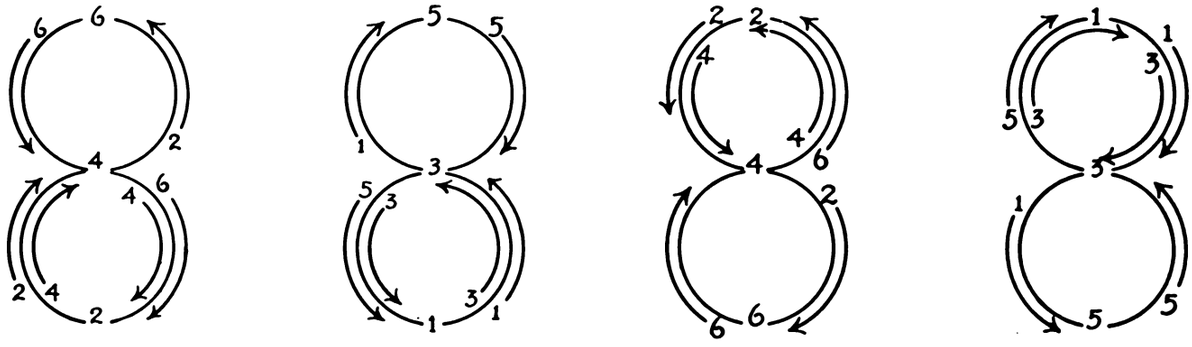
**(Meas. 7.)** Same as meas. 3.

**(Meas. 8.)** Continue to retire one more "back" step **(one, and)**; "jump," at the same time making a quarter turn inward, so that the two lines now face each other **(two, and)**.

### "Show and Spring"

**B1. (Meas. 1.)** Number One and Number Six advance a little toward each other and make salutation, thus: step diagonally forward with the right foot **(one)**; step across behind the right foot with the left foot **(and)**; step diagonally forward again with the right foot **(two)**; hop on the right foot **(and)**. During this measure swing the right hand (having first brought it across the chest) in an elaborate gesture of salutation well out to the right side, at the same time moving the head and body in the direction of the hand.

Fig. 2



First Half of Chain

Second Half of Chain

**(Meas. 2.)** Numbers Two and Five do the same, using the left hand, and beginning with the left foot **(one, and, two).**

**(Meas. 3.)** All step on one foot (One, Three and Five right, Two, Four and Six left), at the same time swinging both hands down and back hard **(one, and)**; all spring high from that foot onto the other, at the same time swinging both hands up vigorously in front, chest high **(two)**; hop on the supporting foot **(and).**

**(Meas. 4.)** Same as meas. 3.

### II. "Half-Hands"

**A1.** **(Meas. 1-2.)** With the "Morris" step both sides advance toward and past each other, each dancer moving a little to the left, so as to pass his opposite right shoulder to right shoulder.

**(Meas. 3-4.)** Without turning around, all return to their own positions with four "back" steps, and arms swinging from side to side as described in meas. 3 of I.

Fig. 3

### "Half-Chain" (or "Half-Hey")

**(Meas. 5-8.)** With three "Morris" steps, finishing with a "jump," all dance a "half-chain" (see Diagram, First Half of Chain). In dancing this "half-chain," Numbers One, Three and Five begin with the left foot, and during the first measure of it they point diagonally upward and outward, about head high, with the left hand, and incline the head and body in the direction indicated. During the second measure they slowly lower the hand. During the last two measures they swing both hands in the usual manner. Numbers Two, Four and Six, who are dancing this "half-chain" at the same time, start with the right foot and point with the right hand in the same manner.

The "half-chain" has now brought Number One to Number Five's original position, and vice versa, and the same with Numbers Two and Six.

**B2.** **(Meas. 1-8.)** All now repeat the "show and spring" and "half-chain" exactly as in **B1**, and this brings all the dancers back to their own positions, and the two sides facing each other.

**(Meas. 5-8.)** Repeat the same [Fig. 3], but this time keep to the *right* so as to pass opposite left shoulder to left shoulder, and in returning take only three "back" steps, and finish with the "jump."

(The steps in this figure are exactly as described for I, with the exception that in retiring the first time *four* "back" steps are now taken instead of three "back" steps and a "spring.")

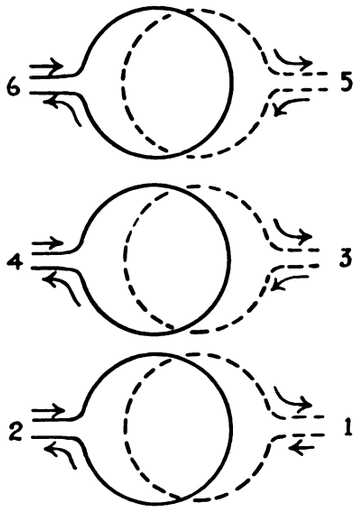
**B1.** "Show and Spring" and "Half-Chain" as described in **B1** of **I.**

**B2.** "Show and Spring" and "Half-Chain" as described in **B2** of **I.**

### III. "Gipsies"

**A1.** **(Meas. 1-4.)** With exactly the same steps as in "half-hands" the two sides advance (3) one "Morris" step, until opposite dancers come face to face; then each moves to the left around in a small circle, still keeping face to face with opposite, and then retires with "back" steps to his own position. To keep face to face while going around the circle, it is necessary to keep the head and body twisted to the right and in-

clined toward the centre while the feet move forward around the circle exactly as if the body were not twisted inward.




**Diagram—"Gipsies"**

**(Meas. 5-8.)** Repeat the same, but moving around in the opposite direction.

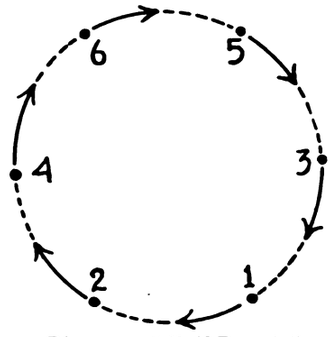
**B1.** "Show and Spring" and "Half-Chain" as before.

**B2.** "Show and Spring" and "Half-Chain" as before.

### IV. "Half-Rounds"

**A2. (Meas. 1-4.)** Numbers Two, Four and Six quickly right about face and all dance around in one large ring, moving from right to left, Number Six following Number Five and Number One following Number Two. (See Diagram)

The steps used are (meas. 1-2) three vigorous "Morris" steps and (meas. 4) two "capers," first on

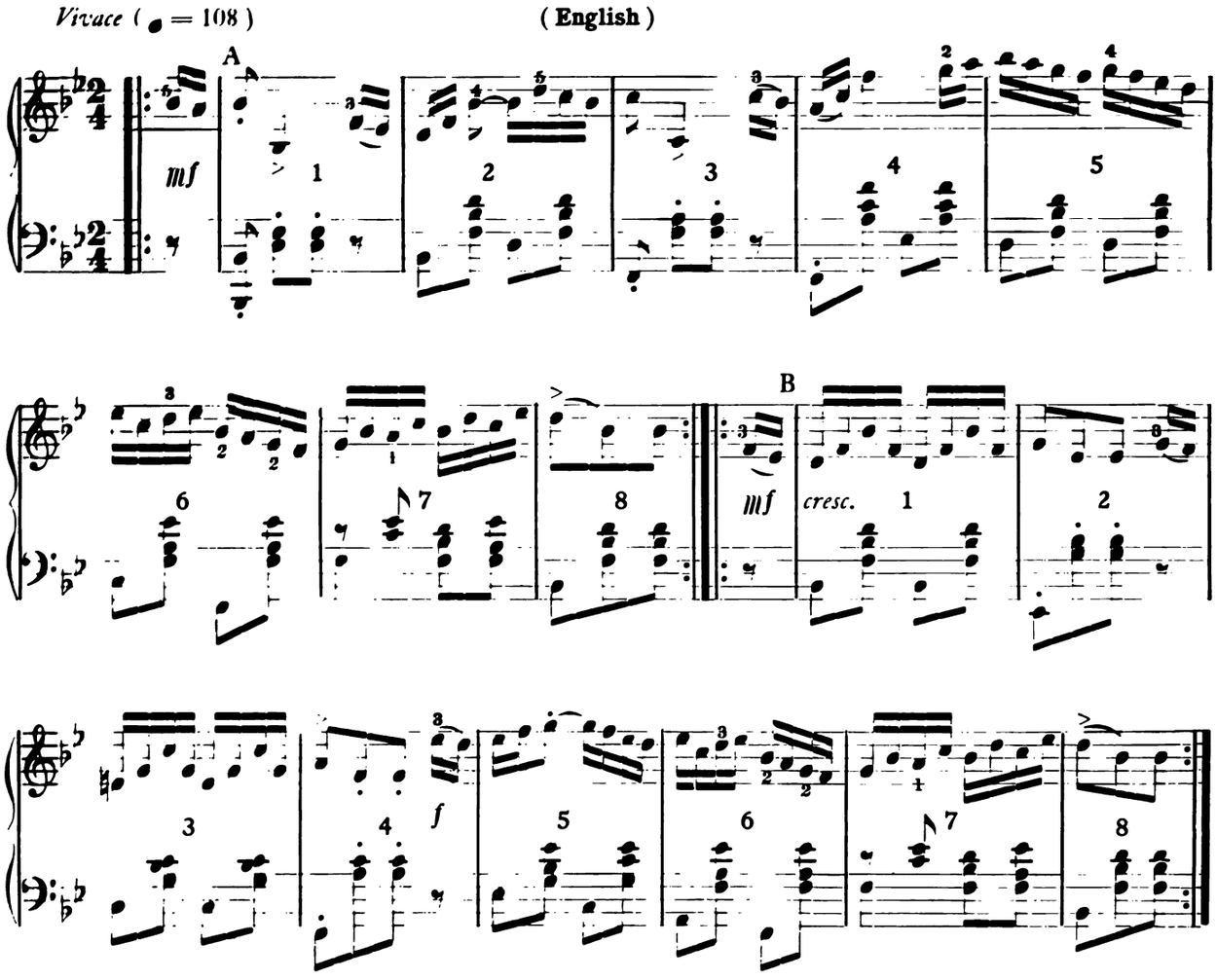



**Diagram—" Half-Rounds"**

the left foot, then on the right foot, at the same time turning outward and facing left about.

**(Meas. 5-8.)** Dance around as in meas. 1-4, but in the opposite direction, and at the finish of the last "caper" hold for a moment the final position of right foot raised and swing both arms vigorously forward.

All through the dance the movements must be made vigorously and accurately, but with an appearance of ease and naturalness.




# HORNPIPE

(English)

The Hornpipe is traditional among English sailors, and to-day it is still practised by them on ship-board as a means both of recreation and of exercise.

The steps described here are some genuine ones that are actually danced by sailors. The music here given (one of the oldest hornpipes on record) is known to have been associated with the dance for at least one hundred and fifty years. It consists of two eight-measure parts, A and B, each of which is repeated. In fitting the steps to the music, each measure should be counted thus: "One, and, two, and."

The dance is performed by one person alone.

## STARTING POSITION

Stand with feet together and arms folded, slightly raised.

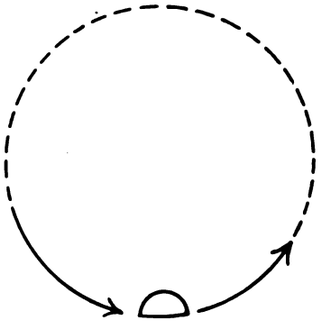
## THE DANCE

### I. "Circle"

**A.** **(Meas. 1-6.)** With arms folded, and beginning with the right foot, polka forward around in a circle, moving from left to right, making one polka step to each measure. Finish at original starting point. (See Diagram)

**(Meas. 7.)** Stamp the right foot in place **(one)**; stamp the left foot in place **(and)**; swing the right

foot backward, brushing the floor with the toe (two); put down the right foot with the weight on it, close to and behind the left foot (and).



Diagram—"Circle"

(Meas. 8.) Stamp on the left foot in place (one); spring up high from the left foot over onto the right foot, making a sort of hitch kick, and alighting in the same place as before. This spring is made thus: swing the right foot high forward and spring onto it in place, at the same time swinging the left foot high forward (and); put down the left foot in place beside the right foot (two); pause (and).

Throughout this entire figure the arms remain folded.

## II. "Toeing"

A. (Meas. 1.) With arms folded, turn out both heels so that the toes are together (one, and); turn out both toes, and at the same time bring the right heel to the left toe (two, and).

(Meas. 2.) Turn out both heels again, so that the toes are together (one, and); turn out both toes, and at the same time bring the left heel to the right toe (two, and).

(Meas. 3-6.) Continue the same as in meas. 1-2. (All during this step move forward gradually.)

(Meas. 7.) With a spring, alight on both toes with the feet close together, the right in front (one, and); with a spring, change the position of the feet (two, and).

(Meas. 8.) With three quick springs, change the position of the feet three times (one, and, two); pause (and).

Throughout the whole figure the arms remain folded.

## III.

B. (Meas. 1.) With the left hand raised and the right hand on the hip, hop on the left foot and at the same time touch the right toe to the side with the heel turned outward (one); hop again on the left foot, and at the same time turn the right foot and touch the heel in the same place, with the toes turned up (and); hop again on the left foot and at the same time touch the tip of the right toe close to the left toe (two). Hop again on the left foot, and at the same time extend the right foot high to the side (and).

(Meas. 2.) With the arms in the same position, put down the right foot close behind the left foot (one); make a short step to the side with the left foot (and); bring the right foot to the left foot (two); pause in this position (and).

(Meas. 3-4.) Repeat all, as in meas. 1-2.

(Meas. 5-8.) Repeat the same as meas. 1-4, but this time with the position of the arms changed and beginning with the left foot. During this figure the arm positions are the same as described in the first step of the Highland Fling (p. 21).

## IV. "Hauling in the Anchor"

B. (Meas. 1.) Make a vigorous spring to the right, alighting on both feet together, and at the same time bend the body far forward, reaching down with both hands opened, as if to grasp the rope (one); close the hands as if grasping rope, and begin to raise the body erect, as if pulling up the rope (and); slide the left foot back and bear the weight on it, leaving the right foot forward and the toes raised, and at the same time lean backward over the left foot and pull both hands back over the left shoulder [Fig. 1] as if giving a vigorous haul to the rope (two); pause in this position (and).

(Meas. 2.) Repeat the same, but springing to the left, and pulling over the right shoulder.

(Meas. 3.) Repeat the same, springing to the right.

(Meas. 4.) Repeat the same, springing again to the right.

(Meas. 5-8.) Same as meas. 1-4, but beginning with the spring to the left.

During this figure the dancer moves gradually backward.

Fig. 1

## V. "Hoisting Sail"

**A.** **(Meas. 1.)** Look upward, and with the hands raised and open, as if to grasp the rope (the right high over the head, the left at waist), hop on the left foot and at the same time touch the right toe close to the left toe **(one)** [Fig. 2]; hop again on the left foot, and at the same time touch the right heel (with toes raised) to the left toe **(and)**.

During counts **"one, and,"** close the hands and pull straight downward until the right hand is at the waist.

Repeat the same, using the opposite hand and foot **(two, and)**.

**(Meas. 2-6.)** Continue the same as meas. 1.

**(Meas. 7-8.)** With arms folded, finish with two slow and three quick foot changes as in meas. 7-8 of **II.**

## VI. "Hitching the Trousers"

**A.** **(Meas. 1.)** With the right hand placed with the palm against the waist in front, and the left with the palm out at the back of the waist, slide diagonally forward to the right, with the right foot, and raise the left well up backward with the knee extended **(one)**; in this position, hop on the right foot **(and)**. The action during **"one, and"** should be in imitation of the sailor's way of "hitching up" trousers [Fig. 3].

Put down the left foot in place and at the same time raise the right foot high diagonally forward **(two)**; in this position hop on the left foot **(and)**.

**(Meas. 2.)** Put down the right foot behind the left, bearing the weight on it **(one)**; step sidewise with the left foot **(and)**; put down the right foot in front of the left, bearing the weight on it **(two)**; hop on the right foot **(and)**.

**(Meas. 3-4.)** Repeat same as in meas. 1-2, but reversing the position of the arms and starting with the left foot.

**(Meas. 5-6.)** Same as in meas. 1-2.

**(Meas. 7.)** Slide the left foot to the side and begin to twist the body to the left, with the right leg raised backward **(one, and)**; hop on the left foot and at the same time turn about to the left, facing front again **(two, and)**.

**(Meas. 8.)** With arms folded, make three quick foot changes in place as in meas. 8 of **II.**

Fig. 2

Fig. 3

### VII. "Paying Out the Slack"

**B. (Meas. 1-2.)** With the shortest and quickest steps possible, run (on the heels with the toes raised) diagonally backward to the right, at the same time making motions with the hands as if paying out the slack of a rope [Fig. 4].

**(Meas. 3-4.)** Continue the same, but moving diagonally backward to the left.

**(Meas. 5-6.)** Same, moving diagonally backward to the right.

**(Meas. 7-8.)** With arms folded, make two slow and three quick foot changes as in meas. 7-8 of **II.**

**B. (Meas 1-8.)** Repeat the whole figure, starting diagonally backward to the left.

### VIII. "Rocking"

**A. (Meas. 1.)** With the arms folded, touch the left toe directly in front of the right toe, and immediately let the left heel sink so that the foot is flat on the floor. At the same time raise the heel of the right foot, so that just the toe is touching the floor behind the left foot **(one, and)**; rock the weight back onto the right foot, lowering the heel so that the right foot is flat on the floor again, at the same time raise the left heel so that just the toe is touching the floor **(two, and)**.

**(Meas. 2.)** Rock the weight forward onto the left foot again as before **(one, and)**. (This "rocking" is done without ever lifting the toes from the floor.)

Hop on the left foot and at the same time raise the right foot sidewise **(two, and)**.

**(Meas. 3-8.)** Continue same "rocking" steps.

**A. (Meas. 1-4.)** Continue "rocking" steps.

**(Meas. 5-6.)** Continue "rocking" steps, at the same time turning once around to the right in place.

**(Meas. 7-8.)** With the arms hanging loosely at the sides, make the same finish as in meas. 7-8 of **I.**

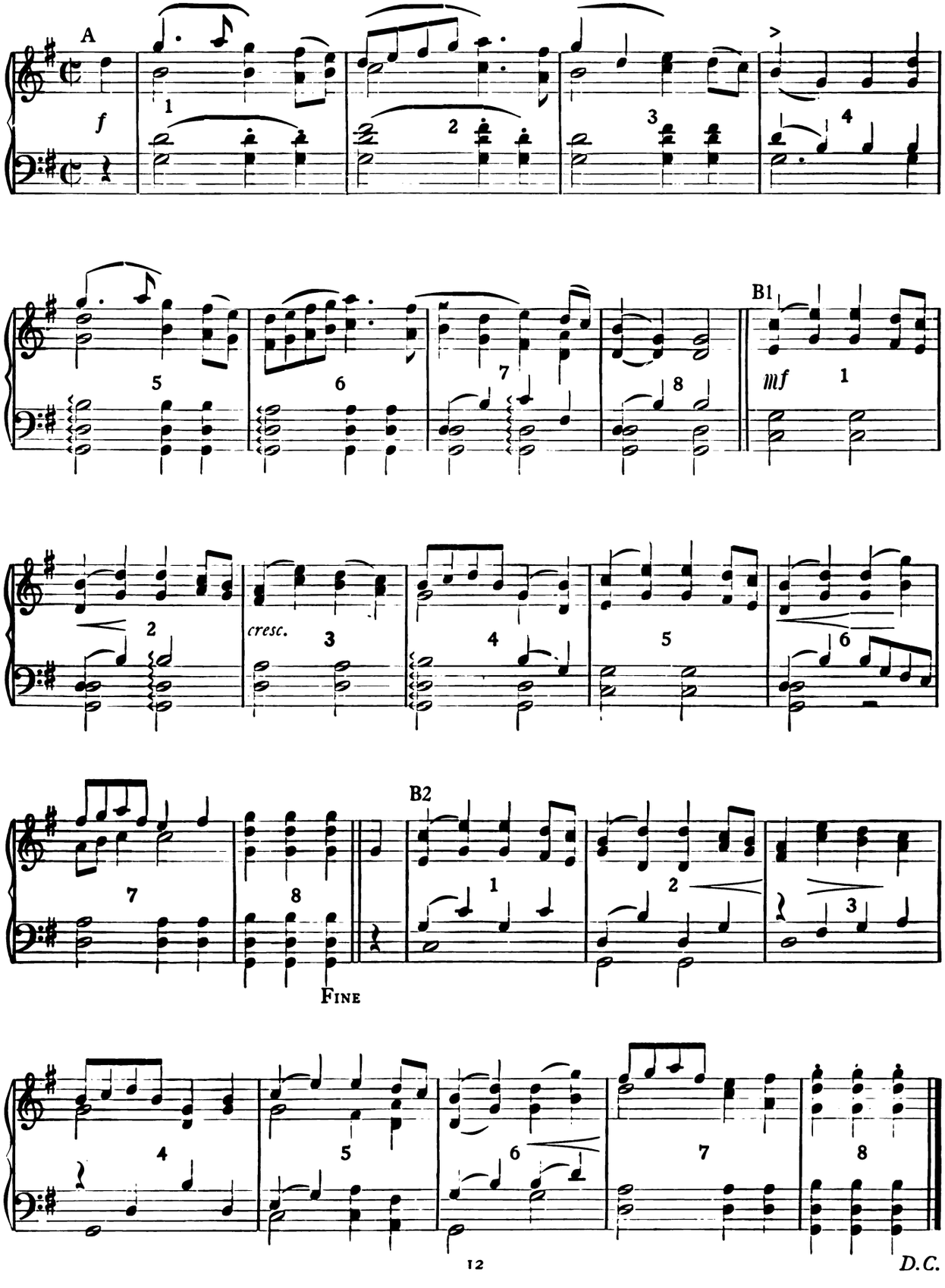
### IX.

**B. (Meas. 1-8.)** Repeat **I** exactly as before, and finish with a right hand salute on the last beat.

Fig. 4

# RIBBON DANCE

*Allegro* (𝅗𝅥 = 100) (English)



# RIBBON DANCE

(English)

This is one of the many present-day English country dances. The country dances and Morris dances of England should not be confused. The former are country social dances (danced by men and women) of a type to which belongs the "Virginia Reel," itself merely the English "Sir Roger de Coverley." Morris dances are in a distinct class of their own. They are not social dances, but are performed only by men on special occasions, in various remote localities.

The music of the Ribbon Dance consists of three parts, A, B1, and B2, of eight measures each, with each measure counted thus: **"One, two."**

## THE DANCE

### I. "Over and Under"

**A. (Meas. 1-2.)** With four walking steps, the couples who are facing each other exchange places, the even couples bending their heads and passing between the odd couples under their ribbons, and the odd couples raising their ribbons high, to allow them to pass under [Fig. 1].

**(Meas. 3-4.)** All face about without letting go of ribbons, and return to places with four walking steps, this time the odd couple passing between the even couple under their ribbon, and the even couple raising their ribbon to allow them to pass under.

**(Meas. 5-8.)** "Over and under" again in the same manner.

**Fig. 1**

## FORMATION

The dancers take partners and form in a column of couples, the men on the right, as seen from the front. In each couple the partners hold a ribbon between them, each holding an end in the right hand. Six couples make a good number for the dance, although the number is not limited.

The odd couples face down the room, and the even couples face up the room. (See Diagram A)

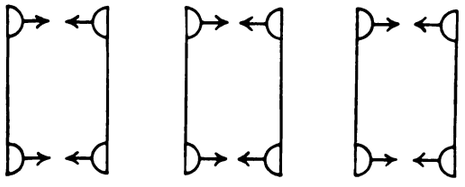


**Diagram A**

### II. "Cast Off"

**B1. (Meas. 1-8.)** All the girls release ribbons and (with the exception of the last couple, who face each other and stand still, holding their ribbon high) partners separate to the right and left (Fig. 2), and skip toward the back (see Diagram B), the men wav-

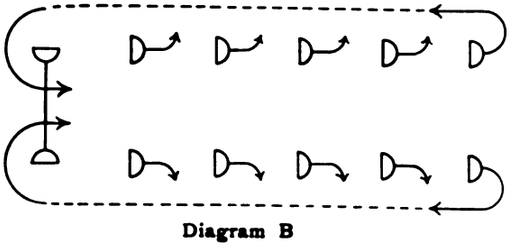


**Diagram B**

ing ribbons. Partners meet at the back and (girls taking their end of ribbon) pass again under the arch and up to places, finishing with all partners facing each other, holding ribbons high [Fig. 3].

**III. "Swing Down the Centre"**

**B2. (Meas. 1-8.)** The first couple take ordinary waltz position and with polka steps swing slowly down the centre under the arch formed by the ribbons of all the other couples, held high, and finish at the bottom of the set, just at the close of the eighth measure.

Fig. 2

These three movements complete the figure.

The whole figure is now repeated as many times as there are couples. Each time the "cast off" is done, the last couple (who form the arch) move up one step to the place just vacated by the next to the last couple.

Fig. 3

After the *original last couple* have swung down the centre, the dance is completed as follows:

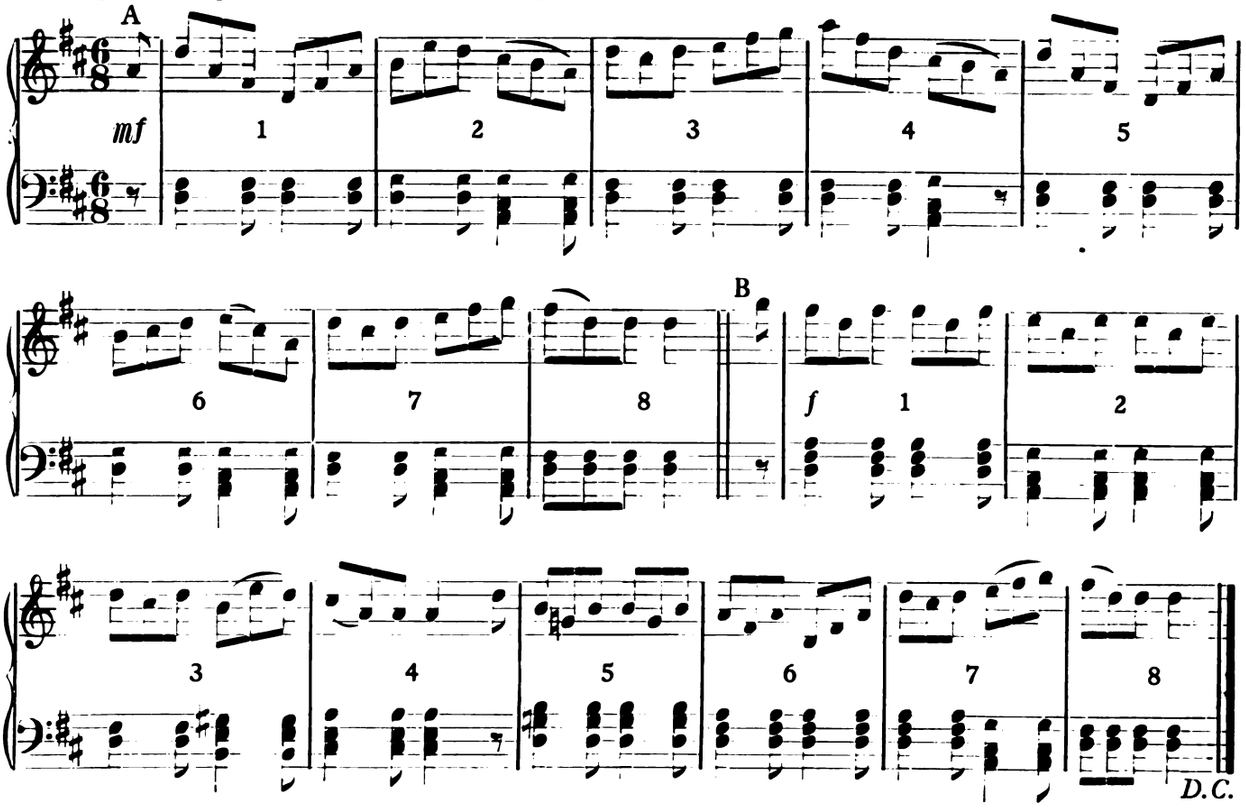
**A. (Meas. 1-8.)** "Over and under" as before.

**B1. (Meas. 1-8.)** "Cast off" as before, except that in passing under the arch, the first couple take their place immediately next to the last couple (standing still and holding their ribbons high also), the second couple next to the first couple, and so on, so that at the end the order of the couples (with the exception of the last couple) is just reversed.

The whole arch should be completed just in time to coincide with the final note of B1 [Fig. 4].

Fig. 4

*Allegro assai* (♩. = 116) (Top of Cork Road)




# RINNCE FADA

(Irish)

The music consists of two parts, A and B, or eight measures each.

As there are but two steps used throughout the dance, the explanation of these is given first, and in the description of the dance these steps will be indicated as "rising" step and "advancing" step.

## THE STEPS

### "Rising" Step

In fitting this step to the music, it would be counted thus: (First measure) **"one, two"**; (second measure) **"one, two, three, four."**

**(Meas. 1.)** Jump, landing on both feet with the right foot in front of the left **(one)**; hop on the left foot, at the same time raising the right foot forward with the knee extended **(two)**.

**(Meas. 2.)** Hop on the left foot **(and)**; put the right foot down behind the left foot, slightly raising the left foot **(one)**; put down the left foot in front of the right, at the same time lifting the right **(two)**. Put down the right foot as before **(three)**; put down the left foot as before **(four)**.

The whole step is done on the toes.

### "Advancing" Step

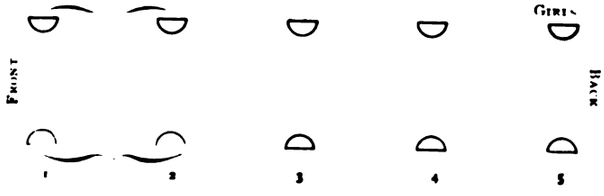
In fitting this step to the music, count thus: **"And, one, two, three."**

**(Meas. 1.)** Step forward with the right foot **(one)**; bring the left toe to the right heel **(two)**; step forward with the right foot, at the same time raising the left foot slightly **(three)**. With a slight hop on the left foot raise the right forward in preparation for stepping **(and)**.

Throughout the dance the hands, when not joined, hang at the sides. When hands are joined, they are held at shoulder level, with elbows well bent.

## FORMATION

The Rinnce Fada is usually danced by five couples. The men stand in one line, facing the girls in another. The couples are numbered as shown in the Diagram.



foot **(three)**; make a slight hop on the right foot, at the same time swinging the left foot around behind the right **(and)**.

**(Meas. 2.)** Put the left foot down behind the right foot, at the same time raising the right foot **(one)**; put down the right foot, at the same time raising the left foot **(two)**; put down the left foot behind the right, at the same time raising the right **(three)**.

### "Advancing" Step

This is the same as the "advancing" step described in the Rinnce Fada (p. 15).

All through the dance, when the hands are joined, they are held at about shoulder level, with the elbows well bent. When the hands are disengaged, they hang easily at the sides.

## FORMATION

The Six Hand Reel is danced by two men and four

Fig. 1

girls. The two men stand facing each other, each with a partner on either side of him [Fig. 1].

## THE DANCE

### I. "Advance and Retire"

Fig. 2

**A. (Meas. 1-2.)** With two "advancing" steps both sides with hands joined advance toward each other.

**(Meas. 3-4.)** With the same step both sides retire.

**(Meas. 5-8.)** "Advance and retire" again.

### II. "Dance in a Ring"

**A. (Meas. 1-8.)** The three partners on either side join hands and dance in a ring to the right, with the same steps as in **I.**

**B. (Meas. 1-8.)** Repeat the same around to the left and finish in original positions.

### III. "Advance Two"

**A. (Meas. 1-2.)** On each side the man and his right-hand partner face each other. He takes her left hand in his right [Fig. 2]. In this position they dance one "side" step toward the opposite side. At the same time the left-hand girl, still facing toward the opposite side, dances the "side" step to the right.

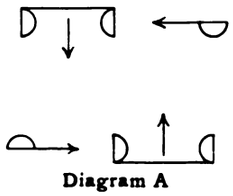


Diagram A

**(Meas. 3-4.)** In this position all dance two "short threes."

**(Meas. 5-6.)** The same girl and man join the other hands and return to their place with "side" steps in the opposite direction, and at the same time the other girl returns to her place with "side" steps in the opposite direction.

**(Meas. 7-8.)** In this position all dance two "short threes" as before.

**B. (Meas. 1-8.)** Repeat the same figure, the men taking the left-hand girl this time, and the right girl dancing alone.

### IV. "Link Arms"

**A. (Meas. 1-2.)** The men link left arms with the left girl, and turn with two "advancing" steps.

**(Meas. 3-4.)** The men pass on to the right girl, linking right arms and turning her with two "advancing" steps.

**(Meas. 5-6.)** They return to the left girl, link left arms and turn.

**(Meas. 7-8.)** They return to the right girl, link right arms, and turn as before, all finishing in original positions.

### V. "Side Step to Centre"

**B. (Meas. 1-2.)** In each group of three the man dances two "short threes" in place, and at the same time his right and left-hand partners dance the "side"

step, each crossing to the other's place. In doing this, the right-hand girl moves to the left and passes in front of the man; the left-hand girl moves to the right, and passes behind him.

**(Meas. 3-4.)** All the girls now dance two "short threes" in place and at the same time the two men cross over to each other's places with the "side" step, each moving to the right and passing each other face to face. (See Diagram B)

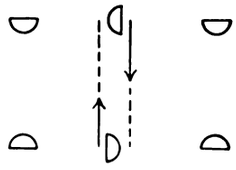


**Diagram B**

**(Meas. 5-6.)** Same as in meas. 1-2, the girls crossing back to their own places, and the men dancing the "threes" in changed places.

**(Meas. 7-8.)** Same as in meas. 3-4, the men returning to original positions, the girls dancing the "threes" in original positions.

**Repeat the whole dance from the beginning** and then add a sixth (and final) movement, as follows:

**VI. "Hands Across and Small Rings"**

**A. (Meas. 1-4.)** All six dancers join right hands across (the two men joining with each other and the four girls joining across the centre to the opposite corner) and with four "advancing" steps dance around to the left.

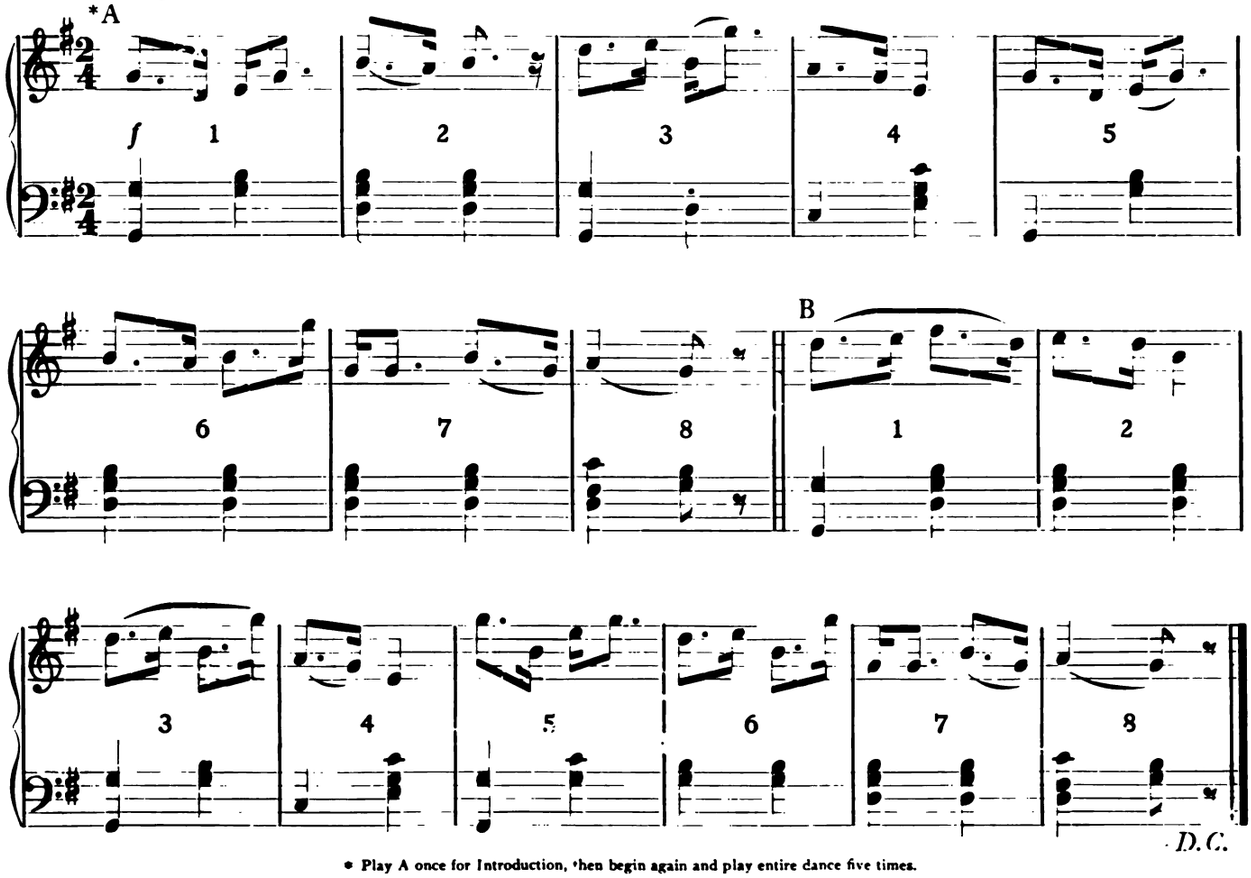
**(Meas. 5-8.)** Release hands and, still continuing the same step, each "side" join hands, forming a small circle of three and dance to the left with four "advancing" steps.

**B. (Meas. 1-4.)** All join left hands across and dance around to the right with four "advancing" steps.

**(Meas. 5-8.)** "Sides" form small circles of three and dance around to the right with four "advancing" steps.

## HIGHLAND FLING

*Allegro* (♩ = 96) ("Whistle o'er the lave o't")




* Play A once for Introduction, then begin again and play entire dance five times.

# HIGHLAND FLING

(Scotch)

The music consists of two parts, **A** and **B**, of eight measures each. In fitting the steps to the music, it should be counted thus: (First measure) "**one, two**"; (second measure) "**three, four.**"

## INTRODUCTION

**A. (Meas. 1-6.)** With arms akimbo and hands turned so that knuckles rest on hips, stand still with heels together [Fig. 1] until the last count of the sixth measure, when the dancer springs off of both feet, spreading the feet apart (with knees straight) while in the air [Fig. 1] **(Meas. 7.)** On the first note of

**Fig. 1**

the measure, land on both feet with the left foot in third position in front **(one)**; pause **(and, two)**; spring again, spreading the feet while in the air **(and)**.

**(Meas. 8.)** On the first note of the measure, land on both feet, with the right foot in third position in front **(three)**; pause **(and, four)**, and go right into the

### First Step—"SIMPLE FLING"

**A. (Meas. 1-2.)** With left arm raised overhead (the wrist slightly bent and the thumb touching the second finger) make a little spring and land on the toes with the feet slightly apart **(one)** [Fig. 2]; hop on the left foot and at the same time bring up the right foot close to and behind the left calf, keeping the right knee turned out directly to the side **(two)**. Hop on

**Fig. 2**

the left foot again, and at the same time bring the right foot with the smallest possible movement around in front of and close to the left leg at the same height as before **(three)** [Fig. 3]; hop again on the left foot, and bring the right foot around behind again **(four)**.

**(Meas. 3-4.)** Repeat the same, with the opposite foot and arm. **(Meas. 5-6.)** Same as meas. 1-2.

**(Meas. 7-8.)** Same as meas. 1-2, but at the same time turn once around to the right in place, with both hands on hips [Fig. 4].

**B. (Meas. 1-8.)** Repeat the whole step, beginning with the left foot and right arm.

### Second Step

**A. (Meas. 1.)** Same as meas. 1 of first step **(one, two)**.

**(Meas. 2.)** Hop on the left foot, and at the same time touch the right toe diagonally forward **(three)**; hop again on the left foot, and at the same time bring the right foot close to and in front of the left leg at the same height as before **(four)**.

**(Meas. 3-4.)** With both hands on hips, turn once around to the right as in meas. 7-8 of the first step.

**(Meas. 5-8.)** Repeat all with the left foot and turning to the left.

**B. (Meas. 1-8.)** Repeat the whole step again.

### Third Step—"BACK FOOTING"

**A. (Meas. 1.)** Same as meas. 1 of first step **(one, two). (Meas. 2.)** Hop on the left foot, and at the same time touch the right toe diagonally forward

*Fig. 3*

**(three)**; hop again on the left foot, and at the same time bring the right foot close to and in front of the left leg at the same height as before **(four)**.

**(Meas. 3-4.)** With both hands on hips, and beginning with the right foot, make four "back footing" steps in place. These "back footing" steps are four running steps in place, done thus: starting with the right foot raised behind the left knee, with the right knee sharply bent and turned out to the side, put down the right foot behind and under the left foot, at the same time lifting the left foot behind the right knee, with the left knee sharply bent and turned out to the side **(one)**; put down the left foot in the same manner **(two)**; continue **(three, four). (Meas. 5-8.)** Repeat, as in meas. 1-4, beginning with the left foot.

**B. (Meas. 1-8.)** Repeat the whole step.

### Fourth Step—"SIDE" STEP

**A. (Meas. 1-2.)** Same as meas. 1-2 of first step.

**(Meas. 3-4.)** With left arm still raised, spring, and land on the toes with the feet apart, and bearing more weight on the left foot than on the right **(one)**; pause **(two)**. Hop sidewise to the left on the left foot, and at the same time bring the right foot raised close to and in front of the left ankle **(and)**; put down the right foot across in front of the left foot **(three)**; spring off both feet, separating them while in the air **(and)**; land on both feet with the left in third position in front **(four)**. Accent the preceding four counts thus: **"One, two, three, four."**

**(Meas. 5-8.)** Repeat the same, beginning with the left foot, and moving to the right.

**B. (Meas. 1-8.)** Repeat the whole step again.

### Fifth Step—"ROCKING" STEP

**A. (Meas. 1-2.)** Same as meas. 1-2 of first step **(one, two)**. With the left arm still raised, hop on the left foot and at the same time touch the right toe a

*Fig. 4*

little to the right of the left toe **(three)** [Fig. 5]; hop again on the left foot and extend the right foot diagonally forward, extending the knee with a little shake **(four)** [Fig. 6].

**(Meas. 3-4.)** With both hands on hips, "rock" four times. These "rocking" steps are done as follows: bring the right toe close to and a little to the right of the left toe, and immediately put down the right foot, at the same time raising the left foot, so that only the tip of the toe touches the floor **(one)**; put down the left foot, at the same time raising the right foot, so that

only the tip of the toe touches the floor **(two)**. Continue the same **(three, four)**. **(Meas. 5-8.)** Repeat the same, beginning with the left foot.

**Fig. 5**

**B. (Meas. 1-8.)** Repeat the whole step.

**Fig. 6**

Sixth Step —"FRONT FOOTING"

**A. (Meas. 1.)** Same as meas. 1 of first step **(one, two)**. **(Meas. 2.)** With both hands on hips, make two "front footing" steps, beginning with the right foot **(three, four)**. "Front footing" is done exactly

**Fig. 7**

like the "back footing" already described, except that the foot is put down in front of instead of behind the other [Fig. 7]. **(Meas. 3-4.)** With the left arm raised, hop on the left foot, and at the same time touch the right foot diagonally forward **(one)**; hop on the left foot again and at the same time bring the right foot close to and in front of the left leg at the usual height **(two)**. Repeat the same **(three, four)**. **(Meas. 5-6.)** With both hands on hips and beginning with the right foot, make four "back footing" steps **(one, two, three, four)**. **(Meas. 7-8.)** With hands still on hips, turn once around to the right, as in meas. 7-8 of the first step.

**B. (Meas. 1-8.)** Repeat the same, beginning with the left foot and right arm.

Seventh Step

**A. (Meas. 1.)** Same as meas. 1 of first step **(one, two)** **(Meas. 2.)** Hop on the left foot, and at the same time bring the right foot around and touch it close in front of the left leg at the usual height **(three)**; strike the right foot again in the same place, at the same time hopping again on the left foot **(four)**.

**(Meas. 3-4.)** With both hands on hips, hop on the left foot, and at the same time touch the right foot

diagonally forward (**one**); hop again on the left foot, and at the same time bring the right foot close to and in front of the left leg at the usual height (**two**). Put the right foot down in front, at the same time raising the left foot close to and behind the right calf (**three**); hop on the right foot and at the same time bring the left foot around close to and in front of the right leg at the usual height (**four**).

**Fig. 8**

(**Meas. 5-8.**) Repeat the same, beginning with the left foot and right arm.

B. (**Meas. 1-8.**) Repeat the whole step.

### Eighth Step—"TOE AND HEEL"

A. (**Meas. 1-2.**) Same as meas. 1-2 of first step.

(**Meas. 3-4.**) With both hands on hips, hop on the left foot, and at the same time touch the right toe close to and a little to the right of the left toe (**one**) [Fig. 8]; hop again on the left foot and touch the right heel in the same place (**two**) [Fig. 9]. "Toe and heel" with the left foot in the same manner (**three, four**). (**Meas. 5-6.**) Same as meas. 3-4.

(**Meas. 7-8.**) With hands still on hips, turn once around to the right as in meas. 7-8 of first step.

B. (**Meas. 1-8.**) Repeat the step, beginning with the left foot and right arm.

### Ninth Step—"THE FINISH"

A. (**Meas. 1-2.**) Same as meas. 1-2 of first step.

(**Meas. 3.**) Same as meas. 1 of first step (**one, two**).

(**Meas. 4.**) With left arm still raised, hop on the left foot, and at the same time touch the right foot

**Fig. 9**

diagonally forward (**three**); hop again on the left foot, and at the same time bring the right foot close to and in front of the left leg at the usual height (**four**).

(**Meas. 5-6.**) With both hands on hips, turn around to the right in place, as in meas. 7-8 of first step. (**Meas. 7-8.**) Without stopping, turn around still another time to the right as in meas. 5-6.

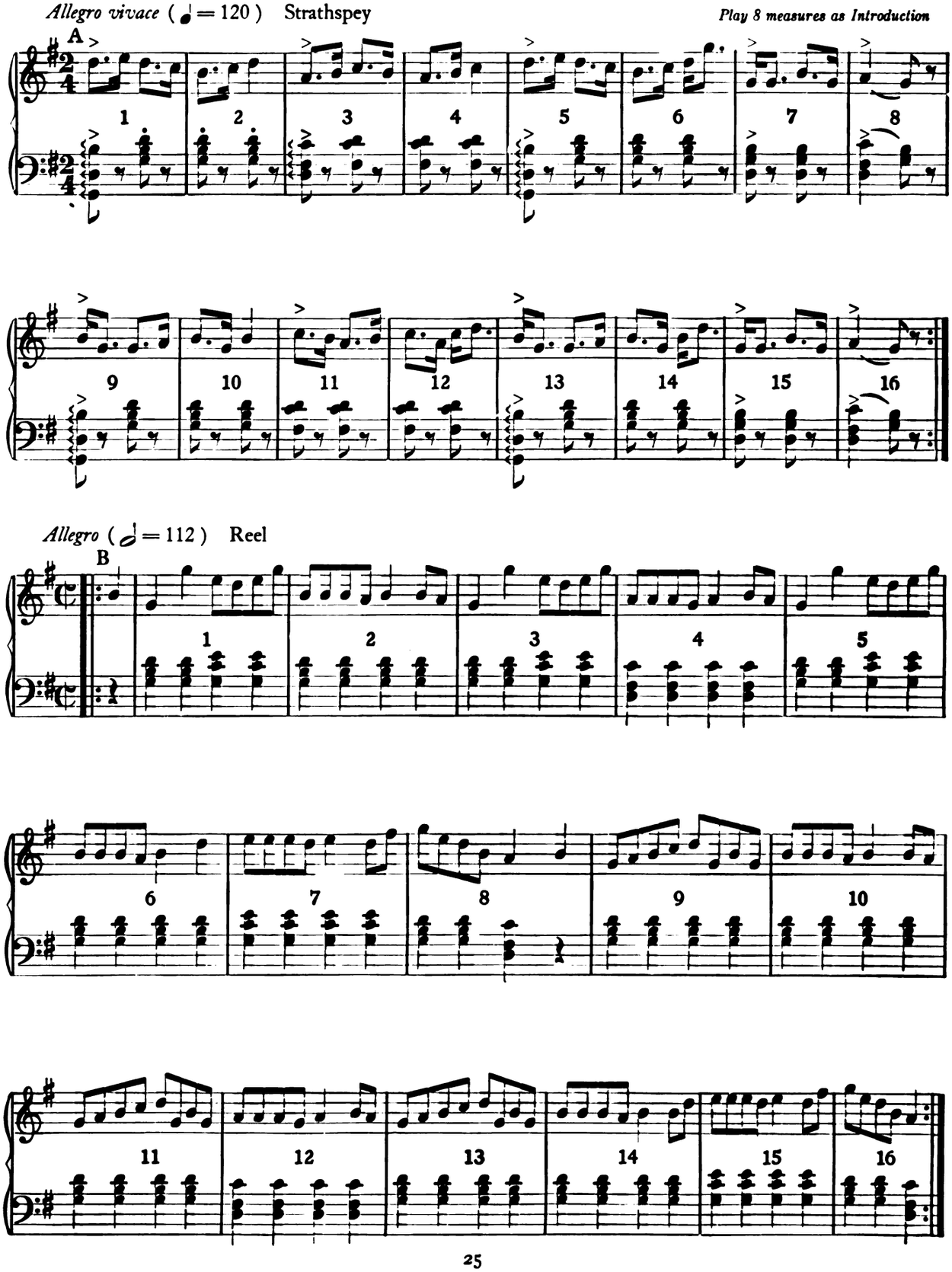
B. (**Meas. 1-8.**) Repeat the whole, beginning with the left foot and right arm. On the last note stop, and hold for a moment the final position of right foot close to and behind the left calf, with both hands on hips.

Throughout the entire dance the movements of the feet should be small and exact, and made from the knee, without rotating the thigh, and with the toes carefully pointed. The knees should always be turned out directly toward the side. Great care must be taken to carry out this rule, especially whenever the knee of the free foot is bent.

In changing the hands from the hip to overhead, and vice versa, they should pass each other in front of the body. When the hands are placed on the hips, they should be turned so that they rest knuckle down, with the wrists straight.

# FOURSOME REEL

( Scotch )



# FOURSOME REEL

**(Scotch)**

The reel has two distinct parts, the slow and the quick. The music for the slow part is a Strathspey (Highland Fling time), of sixteen measures **(A)**, while the quick part is a Reel (quick time) of sixteen measures **(B)**. The Strathspey is repeated again and again throughout the slow time, and then, without any pause between, the Reel is begun, and played until the conclusion of the dance.

**Fig. 1**

Music for the Scotch dances should properly be played upon the bag-pipes, as no other instrument can express the peculiar quality and rhythm of the Scotch dance-music (see Fig. 1).

In fitting the steps to the Strathspey music it should be counted thus: (First measure) **"one, two**; (second measure) **three, four."** In the Reel time each measure should be counted thus: **"One, and, two, and."**

## FORMATION

The dancers, four in number, stand about four feet apart in a single line. The two at either end of the line are partners and stand facing each other; this brings the two middle ones back to back. When girls and men are dancing together, the men are in the middle and the girls are at either end.

## THE STEPS

The steps used during the dance are Highland Fling steps, Reel steps, the "walk around" in Highland Fling time, and the "walk around" in Reel time. The "walk around" step in both cases is the simple schottische or "Scottish" step, as follows: step forward with the right foot **(one)**, close the left foot to the right foot **(two)**, step forward with the right foot **(three)**, hop on the right foot and at the same time extend the left foot forward **(four)**.

In dancing it in the Reel time it is done much more quickly than in Highland Fling time.

During the "walk around" both arms are curved

**Fig. 2**

and raised forward, so that the hands are about at head level, and a little farther apart than the width of the shoulders [Fig. 2]. When the step is taken with the right foot, the right shoulder should be turned slightly to the front and vice versa.

## THE DANCE

### Introduction

**A.** (Meas. 1-8.) The four dancers stand still in the formation already described, with hands on hips (knuckles down) and heels together [Fig. 3].

## SLOW PART (Strathspey)

### I. "Walk Around"

**A. (Meas. 1-16.)** All "walk around," describing a figure as indicated in Diagram A. In doing this

Fig. 3

use the "Scottish" step, beginning with the right foot and starting forward and toward the left (see also Fig. 4). The girls go all the way round the figure, returning to original position. The men, however, do not quite complete the full figure, but finish in exchanged positions. (Diagrams B and C)

Diagram A

**(Meas. 1-16.)** Facing new partners, all dance the step described as the first step of the Highland Fling.

First Man

Diagram B

Second Man

Diagram C

### II.

**A. (Meas. 1-16.)** All "walk around" as before, the men exchanging positions again, thus returning to original partners.

**(Meas. 1-16.)** All dance any one of the Highland Fling steps.

Fig. 4

### III.

**A. (Meas. 1-16.)** All "walk around" as in **I.**

**(Meas. 1-16.)** All dance another Highland Fling step, and at the finish, without any pause between, the quick part of the dance begins.

## QUICK PART (Reel)

### I.

**B. (Meas. 1-8.)** All "walk around" as before, but in quick time. (It is necessary to cover ground rapidly in order to complete the figure in eight measures of the music.)

### First Reel Step

**(Meas. 9.)** With hands on hips (knuckles down), spring to the right onto the right foot **(one)**, touch the left toe close to the right toe (on the inside) and at the same time rise on the toes **(and)**; lower the right heel with the weight on the right foot **(two, and)**.

**(Meas. 10.)** Repeat the same to the left.

**(Meas. 11.)** With the arms raised as in the "walk around," spring onto the right foot; at the same time touch the tip of the left toe close to the right toe (on the inside) **(one, and)**; spring onto the left toe and at the same time touch the tip of the right toe close to the left toe (on the inside) **(two, and)** [Fig. 5].

**(Meas. 12.)** Continue same as meas. 11.

**(Meas. 13-16.)** Same as meas. 9-12.

### II.

**B. (Meas. 1-8.)** All "walk around" as before.

### Second Reel Step

**(Meas. 9.)** Hop on the left foot and at the same time touch the right toe close to the left toe (on the inside) **(one, and)**; hop on the left foot and at the same time straighten the right knee and extend the right foot diagonally forward **(two)**; make a slight hop on the left foot **(and)** [Fig. 6].

**(Meas. 10.)** Swing the right foot around and put it down across behind the left foot **(one)**; make a short step to the left with the left foot **(and)**; make a short step across in front of the left foot with the right foot **(two)**; pause **(and)**.

**(Meas. 11-12.)** Repeat the same as in meas. 9-10, but with the left foot [Fig. 7].

**Fig. 5**

**Fig. 6**

**(Meas. 13-14.)** Repeat with the right foot the same as in meas. 9-10.

**(Meas. 15-16.)** With arms raised as in the "walk around" make four "toe touchings" as described in meas. 11-12 of the first "reel" step.

III

B. **(Meas. 1-8.)** All "walk around" as before.

Third Reel Step

**(Meas. 9.)** Put down the right foot, with the toe turned well out, in front of the left foot and at the same time raise the left foot slightly just behind the right heel **(one, and)**; put down the left foot and at the same time raise the right foot slightly just in front of the left toe **(two, and)**. (This is called "rocking," and in executing it the knees should be turned well out to the side.)

**(Meas. 10.)** Hop twice on the left foot, at the same time extending the right knee and swinging the right foot forward, sidewise, and around behind the left foot **(one, and)**. Put the right foot down behind the left foot **(two)**; pause **(and)**.

**(Meas. 11-12.)** Repeat the same as meas. 9-10, but with the left foot.

**(Meas. 13-14.)** Repeat the same as in meas. 9-10, but with the right foot.

**(Meas. 15-16.)** Finish with four "toe touchings," as at the finish of the preceding "reel" step, and hold for a moment the final attitude: the arms raised, and the right toe touched close to and inside the left toe.

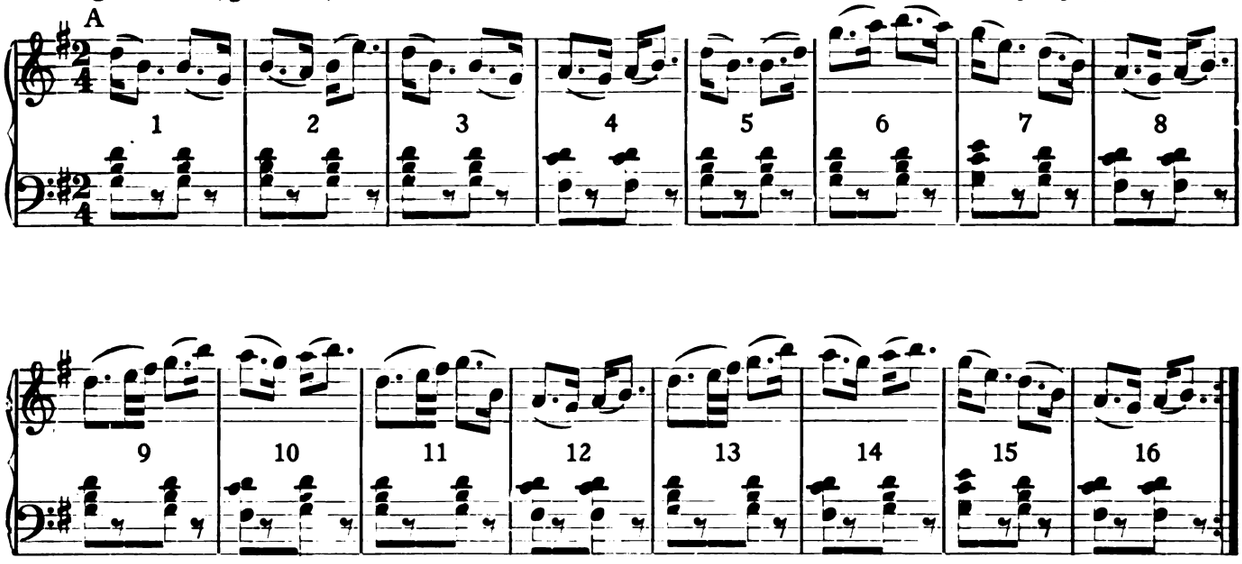
Fig. 7

# SWORD DANCE

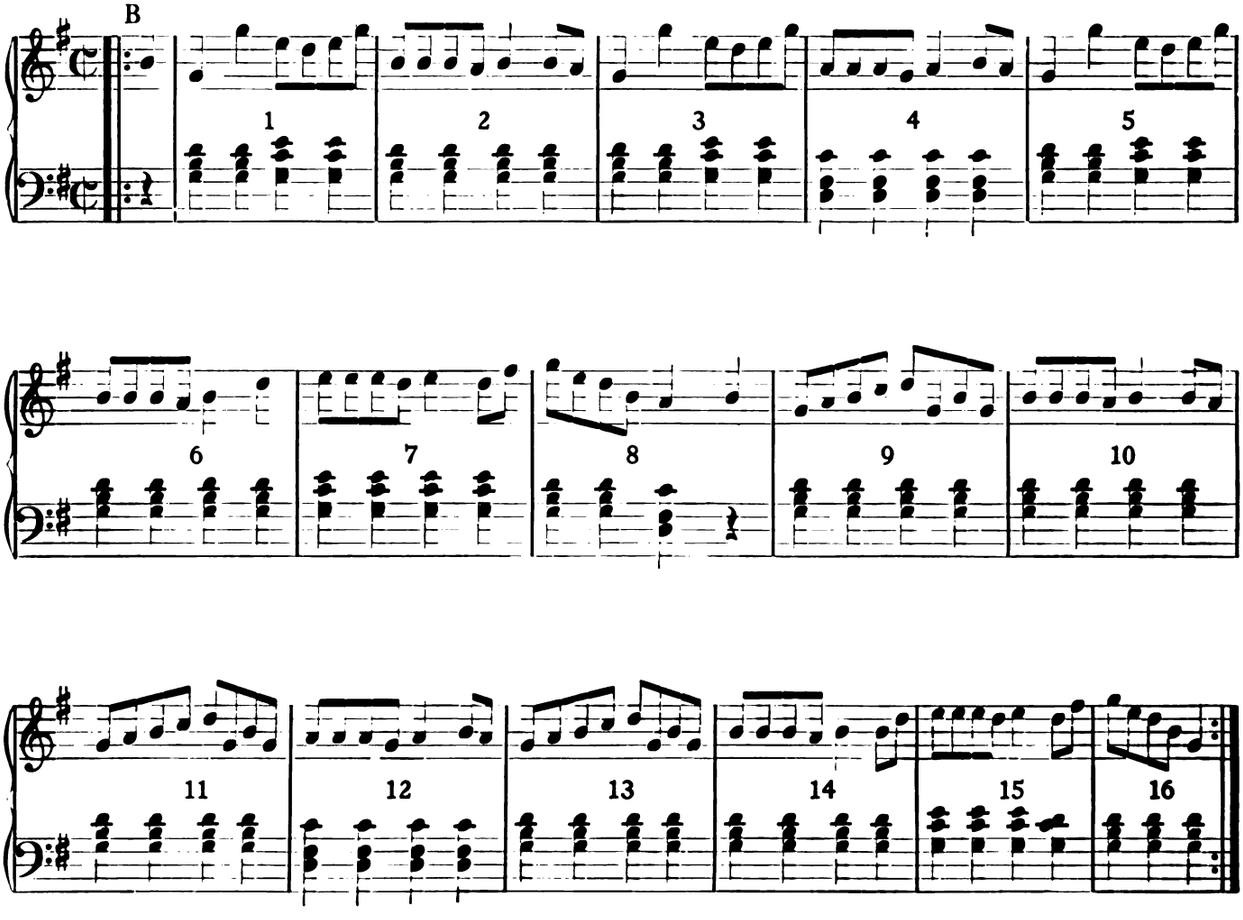
( Scotch )

*Allegro vivace* ( ♩ = 120 )

*Play 8 measures as Introduction and then begin again for the dance*




*Allegro* ( 𝅗𝅥 = 112 )



# SWORD DANCE

(Scotch)

The Sword Dance is one of the oldest of the Scotch dances. It is said to have had its origin in the early days of Scotland, when the warriors, after a victorious battle, threw down their swords and danced over them in celebrating the victory. When properly danced by a Highlander in uniform, it is one of the most beautiful of dances. It is a solo dance and is done over and around a crossed sword and scabbard, which are never to be touched by the feet. Great care must be taken to make all the steps small, accurate, and with great precision, in exactly the right spot.

The music consists of two parts of sixteen measures each. The first is in Highland Fling time, the second is in Reel time. The entire dance is done in Highland Fling time with the exception of the last step, which is danced to the Reel.

## ARM POSITIONS

The three arm positions used during the dance are as follows:

### 1. "Rest"

Both hands resting on the hips, knuckles down. This should be done with the wrists straight and the elbows pointing out directly to the side [Fig. 1].

Fig. 1

Fig. 2

### 2. "Intermediate"

One hand at "rest" position, the other raised over head and slightly forward, with the arm and wrist slightly bent and the thumb touching the second finger [Fig. 2].

### 3. "Display"

Both hands raised forward about on a level with the forehead and a little farther apart than the width of the shoulders, with the arms and wrists curved and the thumb touching the second finger [Fig. 3].

## THE STEPS

The steps that occur most frequently in the dance are as follows:

### "Pas de basque" (or "balance" step)

Spring to the right onto the toe of the right foot **(one)**; immediately touch the left toe close to and on the inside of the right toe, and at the same time rise high on both toes **(and)**; sink with the weight on the toe of the right foot **(two, and)**.

The same step is done to the left in the same manner.

Fig. 3

### "Toe Touchings"

Spring onto the toe of the right foot and at the same time touch the tip of the left toe close to and on the inside of the right toe (one, and); spring onto the toe of the left foot, and at the same time touch the tip of the right toe close to and on the inside of the left toe (two, and).

Continue the same, making in all four "toe touchings."

### "Foot Changes"

These are similar to the "toe touchings," except that the free foot is touched well forward each time (with the knee extended) instead of close to the toe of the supporting foot.

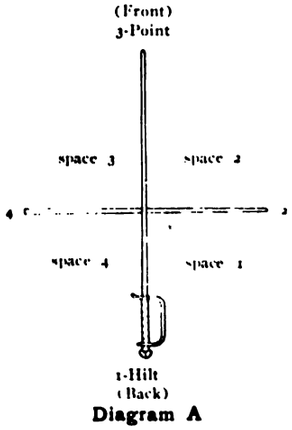



Diagram A

## THE SWORD

The sword and scabbard are crossed so that the point of the sword is toward the front, and the dancer takes his position at the hilt, facing in the direction of the point. The four points of the cross and the four intervening spaces are numbered for the sake of convenience in the description of this dance (see Diagram A).

## THE DANCE

### Introduction

(Meas. 1-16.) Take position at the end of the hilt (facing toward point) with hands at "rest" and heels together. Stand still in this position [Fig. 4].

Fig. 4

### I. "Walk Around"

(Meas. 1-2.) With arms at "display," "pas de basque" once to the right and once to the left at the hilt [Fig. 5].

(Meas. 3-4.) With hands at "rest," "pas de basque" once to the right and once to the left, at the same time making a complete about turn to the right, and passing on to point two [Fig. 6].

(Meas. 5-6.) Same as meas. 1-2 at point two.

(Meas. 7-8.) Four "foot touchings" at point two.

(Meas. 9-10.) "Pas de basque" right and left at point two, as in meas. 1-2.

Fig. 5

**(Meas. 11-12.)** Same as meas. 3-4, passing on from point two to point three.

**(Meas. 13-14.)** Same as meas. 1-2 at point three.

**(Meas. 15-16.)** Same as meas. 7-8 at point three.

**(Meas. 1-16.)** Continue the same, passing on all the way around the circle as indicated in Diagram B. Finish with four "toe touchings" in space four, facing front.

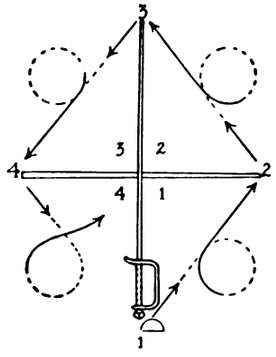



**Diagram B**

## II.

**(Meas. 1.)** Facing front, "display" with the arms (keep them in this position during the entire step) and "pas de basque" to the right over the sword into space one.

**(Meas. 2.)** "Pas de basque" to the left over the sword back into space four.

**(Meas. 3.)** Still facing front, spring onto the right foot into space one and at the same time touch the left toe into space two **(one, and)**. Without changing the feet from the spaces they already occupy, face about

Fig. 6

Fig. 7

to the right with a spring, placing the weight onto the left foot in space two and pointing the right toe into space one (the dancer is now turned with his back toward the front) **(two, and)** [Fig. 7].

**(Meas. 4.)** With back turned toward the front, change the position of the feet; that is, with a spring, place the right foot into space two with the weight on it and point the left toe into space one **(one, and)**. Without changing the feet from the spaces they already occupy, face about to the right, placing the weight onto the left foot in space one and pointing the right toe in space two. (The dancer is now facing front) **(two, and)**.

**(Meas. 5.)** Turning the right side now toward the front, "pas de basque" to the right over the scabbard from space one into space two.

**(Meas. 6.)** "Pas de basque" to the left over the scabbard back into space one.

**(Meas. 7-8.)** Make four "toe touchings" in space one, still facing toward space four.

**(Meas. 9-16.)** Repeat exactly the same step as in meas. 1-8, this time starting from space one instead of space four and making the first "pas de basque" to the right over the scabbard into space two. Finish with four "toe touchings" in space two (with the back turned to the front).

**(Meas. 1-8.)** Repeat exactly the same step, starting from space two and making the first "pas de basque" to the right over the sword into space three. Finish with four "toe touchings" in space three, facing toward space two (with the left side toward the front).

**(Meas. 9-16.)** Repeat exactly the same step, starting from space three and making the first "pas de basque" to the right over the scabbard into space four. Finish with four "toe touchings" in space four, facing the front.

### III.

**(Meas. 1.)** Facing front, with arms in "intermediate" position (left hand over head), hop on the left foot in space four, and at the same time touch the right toe to the side into space one **(one, and)** [Fig. 8]; hop on the left foot and at the same time touch the right toe close to and in front of the left toe in space four, with the right knee turned well out **(two, and)** [Fig. 9].

**(Meas. 2.)** Hop on the left foot and at the same time touch the right toe forward into space three **(one, and)**. Put down the right foot in space four (displacing the left) and raise the left foot close to and behind the right ankle **(two, and)**.

**(Meas. 3.)** Change the position of the hands to right overhead, hop on the right foot and at the same

**Fig. 8**

**Fig. 9**

time touch the left toe forward into space three **(one, and)**; hop on the right foot and at the same time touch the left toe close to and in front of the right toe in space four **(two, and)**.

**(Meas. 4.)** Hop on the right foot in space four and at the same time touch the left toe across in front of the right into space one **(one, and)** [Fig. 10]. Put down the left foot in space four (displacing the right foot) and raise the right foot close to and behind the left ankle.

**(Meas. 5.)** Change the hands to left overhead, hop on the left foot in space four and at the same time touch the right toe to the side into space one **(one, and)**; hop on the left foot and at the same time bring up the right foot close to and behind the left calf (keeping the right knee turned well out) **(two, and)**.

**(Meas. 6.)** Change the hands to right overhead, spring onto the right foot into space one and at the same time touch the left toe to the side into space four **(one, and)**; hop on the right foot in space one and at the same time bring up the left foot close to and behind the right calf (keeping the left knee well turned out) **(two, and)**.

**(Meas. 7.)** With hands at "rest," put down the left foot in space one (facing to centre of the cross) and at the same time touch the right toe into space two **(one, and)**. With a spring put down the right foot in space one and at the same time touch the left toe into space four **(two, and)**.

**(Meas. 8.)** Same as meas. 7, making four "foot changes" in all.

**(Meas. 9-16.)** Repeat the entire step exactly as in meas. 1-8, this time facing toward space four with the right side toward the front, starting in space one with a hop on the left foot and touching the right toe to the side into space two. Make four "foot changes" at the finish from space two, touching the right toe in space three, the left in space one.

**(Meas. 1-8.)** Repeat the entire step, this time facing toward space one, with the back toward the front, starting in space two with a hop on the left foot and touching the right foot to the side into space three. Make four "foot changes" at the finish from space three, touching the right toe in space four, the left in space two.

**(Meas. 9-16.)** Repeat the entire step, this time facing toward space two, with the left side toward the front, starting space three with a hop on the left foot and touching the right foot to the side into space four. Make four "foot changes" at the finish from space four, touching the right toe in space one, the left in space three.

**Fig. 10**

**Fig. 11**

## IV.

**(Meas. 1.)** Facing toward space one (the left side toward the front), with the arms in "intermediate" position, left overhead, hop on the left foot in space four and at the same time touch the right toe across into space one **(one, and)**; hop again on the left foot in space four and at the same time touch the right heel in space one **(two, and)** [Fig. 11].

**(Meas. 2.)** Repeat the same as in meas. 1.

**(Meas. 3-4.)** Change the hands to right overhead, and, putting down the right foot in space four, repeat the same toe-heel step as in meas. 1-2, this time hopping on the right foot in space four and touching the left toe and heel in space one.

**(Meas. 5.)** Same as meas. 1.

**(Meas. 6.)** Change hands to right overhead, spring onto the right foot into space one (facing space two), and at the same time touch the left toe close to and in front of the right toe in space one **(one, and)**; hop on the right foot in space one and at the same time touch the left heel close to and in front of the right toe in space one **(two, and)**.

**(Meas. 7-8.)** With arms in "display" and facing toward space two, make four "foot changes" from space one, touching the right toe and the left toe alternately into space two [Fig. 12].

**(Meas. 9-16.)** Repeat the entire step exactly as in meas. 1-8, this time facing toward space two (facing front), starting in space one on the left foot and touching the right toe and heel into space two. Make four "foot changes" at the finish from space two, touching the right and left toe alternately forward into space three.

Fig. 12

**(Meas. 1-8.)** Repeat the entire step, this time facing toward space three (right side toward front), starting in space two on the left foot and touching the right toe and heel into space three. Make four "foot changes" at the finish from space three, touching the right and left toe alternately forward into space four.

**(Meas. 9-16.)** Repeat the entire step, this time facing toward space four (back toward front), starting in space three on the left foot and touching the left toe and heel into space four. Make four "foot changes" at the finish from space four, touching the right and left toe alternately forward into space one.

## V.

**(Meas. 1.)** Starting from space four with arms at "display," "pas de basque" once to the right into space one.

**(Meas. 2.)** The same to the left into space four.

**(Meas. 3.)** With hands at "rest," leap into space one onto the right foot, and at the same time touch the left toe forward into space three **(one, and)** without changing the feet from the spaces they already occupy; face about to the right with a spring, placing the weight onto the left foot in space three and pointing the right toe into space one **(two, and)**.

**(Meas. 4.)** Spring onto the right foot into space four and at the same time touch the left toe into space two **(one, and)**; spring onto the left foot into space two and at the same time touch the right toe into space one **(two, and)**.

**(Meas. 5.)** With arms at "display," change the position of the feet and execute one "pas de basque" with the right foot in space two and the left toe touched into space one **(one, and, two, and)**.

**(Meas. 6.)** Spring onto the left foot into space one (at the same time facing toward space four) and execute one "pas de basque," touching the right toe close to the left in space one **(one, and, two, and)**.

**(Meas. 7-8.)** With hands at "rest," make four "toe touchings" in space one, still facing toward space four.

**(Meas. 9-16.)** Repeat the entire step, beginning the first "pas de basque" from space one into space

two (with the right side toward the front) and finishing with four "toe touchings" in space two, facing toward space one.

**(Meas. 1-8.)** Repeat the entire step, beginning the first "pas de basque" from space two into space three (with the back toward the front) and finishing with four "toe touchings" in space three facing toward space two.

**(Meas. 9-16.)** Repeat the entire step, beginning the first "pas de basque" from space three into space four (with the left side toward the front) and finishing with four "toe touchings" in space four, facing toward space three.

On the last one of these four "toe touchings" clap the hands together smartly as signal to the bag-piper or other musician to change to quick (or reel) time for the next step, which is the finale.

## VI.

During this entire step the arms are at "display."

**(Meas. 1.)** "Pas de basque" from space four into space one, springing onto the right foot into space one and touching the left toe forward into space two (facing the front).

**(Meas. 2.)** "Pas de basque" again, putting down the left foot into space one and touching the right toe forward into space two.

**(Meas. 3.)** "Pas de basque" from space one into space two, springing onto the right foot into space two and touching the left toe forward into space three (with the right side toward the front).

**(Meas. 4.)** "Pas de basque" again, putting down the left foot into space two and touching the right toe forward into space three.

**(Meas. 5.)** "Pas de basque" from space two into space three, springing onto the right foot in space three and touching the left toe forward into space four (with the back turned toward the front).

**(Meas. 6.)** "Pas de basque" again, putting down the left foot into space three and touching the right toe forward into space four.

**(Meas. 7.)** "Pas de basque" from space three into space four, springing onto the right foot into space four and touching the left toe forward into space one (with the left side toward the front).

**(Meas. 8.)** Without changing the feet from the spaces they already occupy, face about to the right with a spring, placing the weight onto the left foot in space one and touching the right toe forward into space four (this brings the dancer with the right side toward the front).

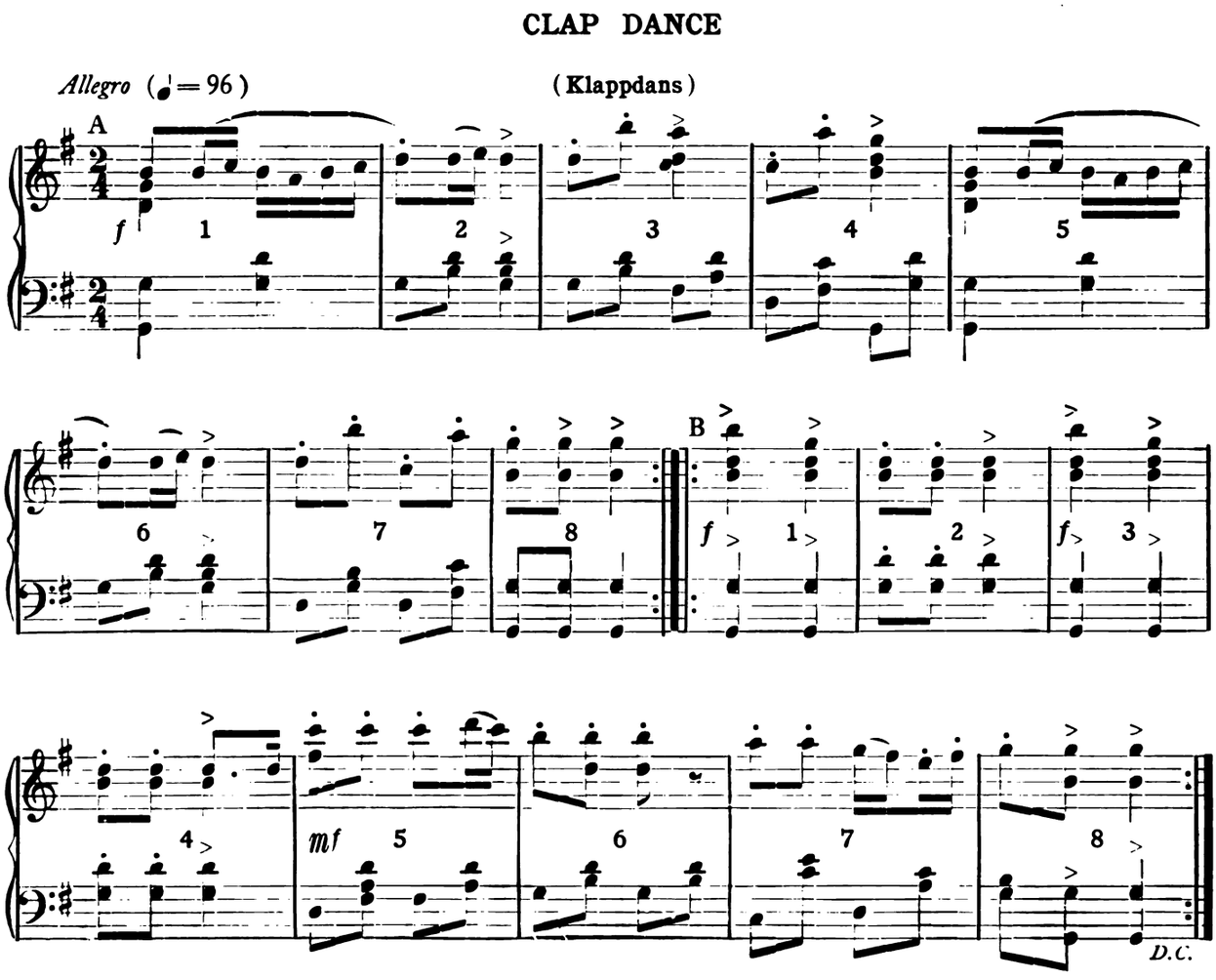
**(Meas. 9-16.)** Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space two and touching the left toe forward into space three (with the right side toward the front) and finishing with the weight on the left foot in space two and the right toe pointed forward into space one (with the back toward the front).

**(Meas. 1-8.)** Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space three and touching the left toe forward into space four (with the back toward the front) and finishing with the weight on the left foot in space three and the right toe touched forward into space two (with the left side toward the front).

**(Meas. 9-15.)** Repeat the entire step, making the first "pas de basque" by springing onto the right foot into space four and touching the left toe forward into space one (with the left side toward the front).

**(Meas. 16.)** Instead of the about face in the usual manner, make an about face and at the same time spring out from space four and finish outside and to the left of the hilt, facing front with arms at "display," in the attitude shown in Fig. 13.

**Fig. 13**




# CLAP DANCE

## (Klappdans)

**(Swedish)**

The music consists of two parts, A and B, of eight measures each, repeated. In fitting the steps to the music, each measure should be counted thus: "One, and, two, and."

The dance is done in couples around the room.

### FORMATION

Partners stand side by side, the man on the left of the girl, holding her left hand in his right. The outside hand of each is placed on the hip.

### THE DANCE

**A.** **(Meas. 1.)** Beginning with the outside foot, partners polka forward, at the same time swinging the joined hands backward and turning slightly toward each other [Fig. 1]. (Polka is described among the Gotlands Quadrille steps, p. 43.)

**(Meas. 2.)** With the inside foot polka forward, at the same time swinging the joined hands forward and turning slightly away from partners.

**(Meas. 3-8.)** Continue to polka, swinging the arms back and forward.

Fig. 1

**A.** **(Meas.** 1-8.) Partners dance "heel and toe" polka as described in Tantoli (meas. 1-8 of A). At the end they release hands and come to a standstill, facing each other, with hands on hips.

**B.** **(Meas.** 1.) In this position, partners bow to each other, the man making an ordinary bow, and the girl making a peasant's bobbing curtsey (touch right toe behind the left foot and bend both knees) **(one, and)** [Fig. 2]; return to erect position **(two, and).**

**(Meas.** 2.) Each dancer claps hands three times **(one, and, two)**; pause **(and).**

**(Meas.** 3-4.) Same as meas. 1-2.

**(Meas.** 5.) Partners clap right hands together once **(one, and)**; each claps own hands once **(two, and).**

**(Meas.** 6.) Partners clap left hands together once **(one, and)**; each claps own hands once **(two, and).**

**(Meas.** 7.) Partners each make a complete left about turn **(one, and, two, and).**

**(Meas.** 8.) Partners, facing each other with hands on hips, make three stamps in place, beginning with the right foot **(one, and, two)**; pause **(and).**

**B.** **(Meas.** 1-4.) Repeat as in **B** (meas. 1-4) before.

**(Meas.** 5.) Partners, with right elbow resting on the back of the left hand, shake the right forefinger at each other threateningly three times **(one, and, two)**; pause **(and).**

**(Meas.** 6.) Shake the left forefinger at each other in the same manner **(one, and, two)**; pause **(and).**

**(Meas.** 7.) Partners strike right palms together **(one)** and immediately each makes a complete left about turn **(and, two, and).**

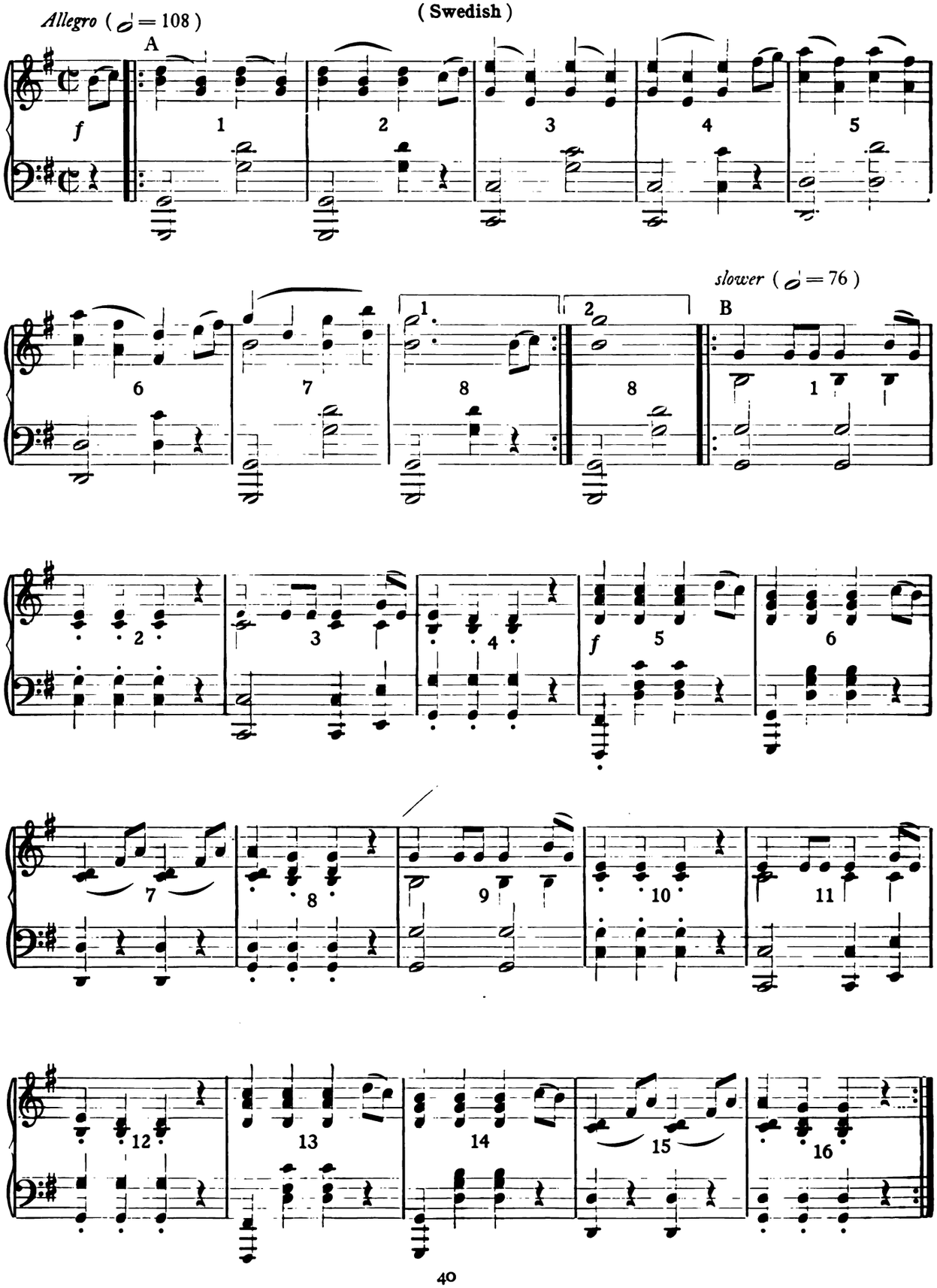
**(Meas.** 8.) Partners, facing each other, make three stamps in place, beginning with the right foot.

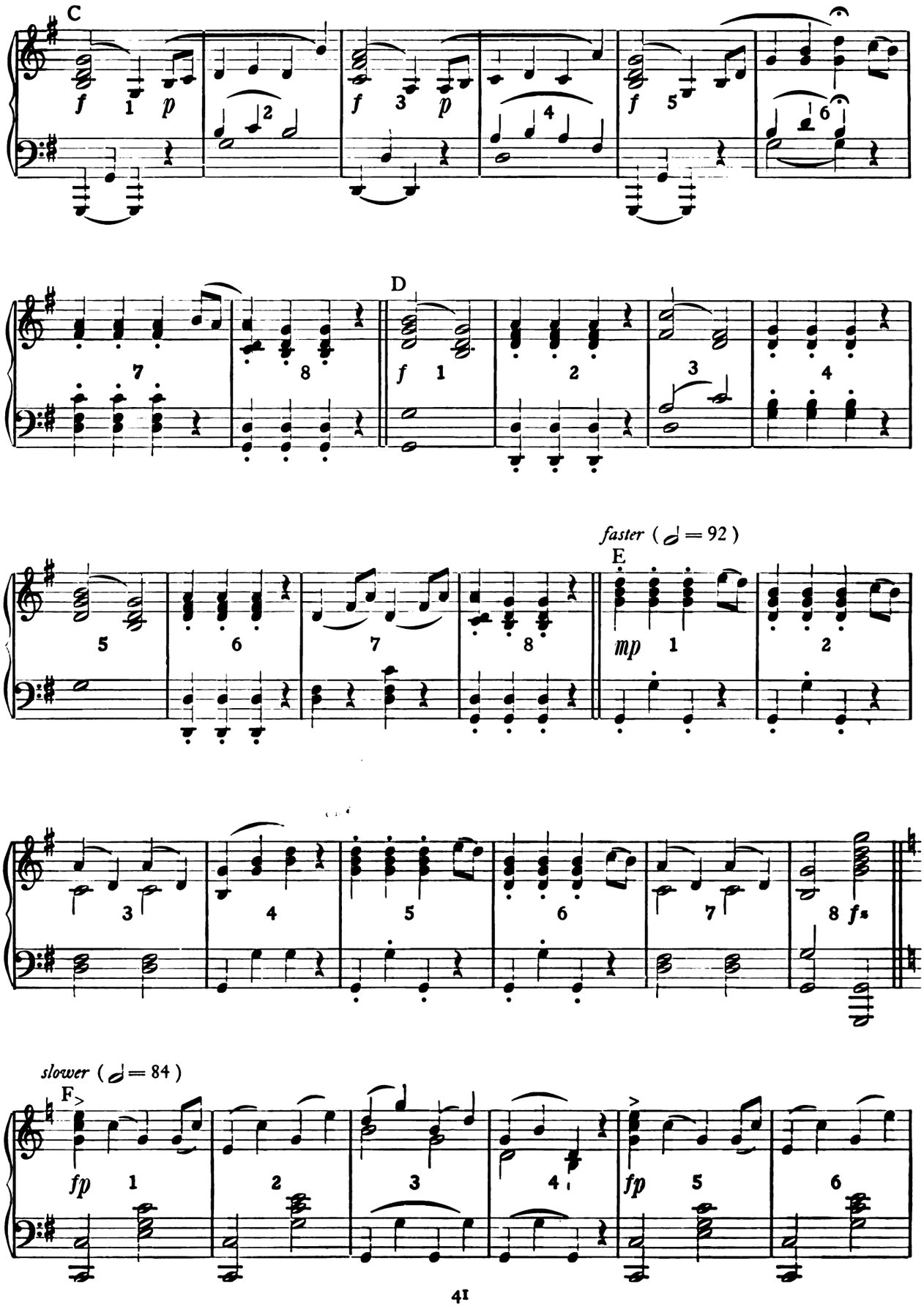
The dance is repeated as often as desired. When danced in a circle of couples, each time it is repeated each man steps back and takes the girl next behind as a new partner.

Fig. 2

# GOTLANDS QUADRILLE

( Swedish )




C
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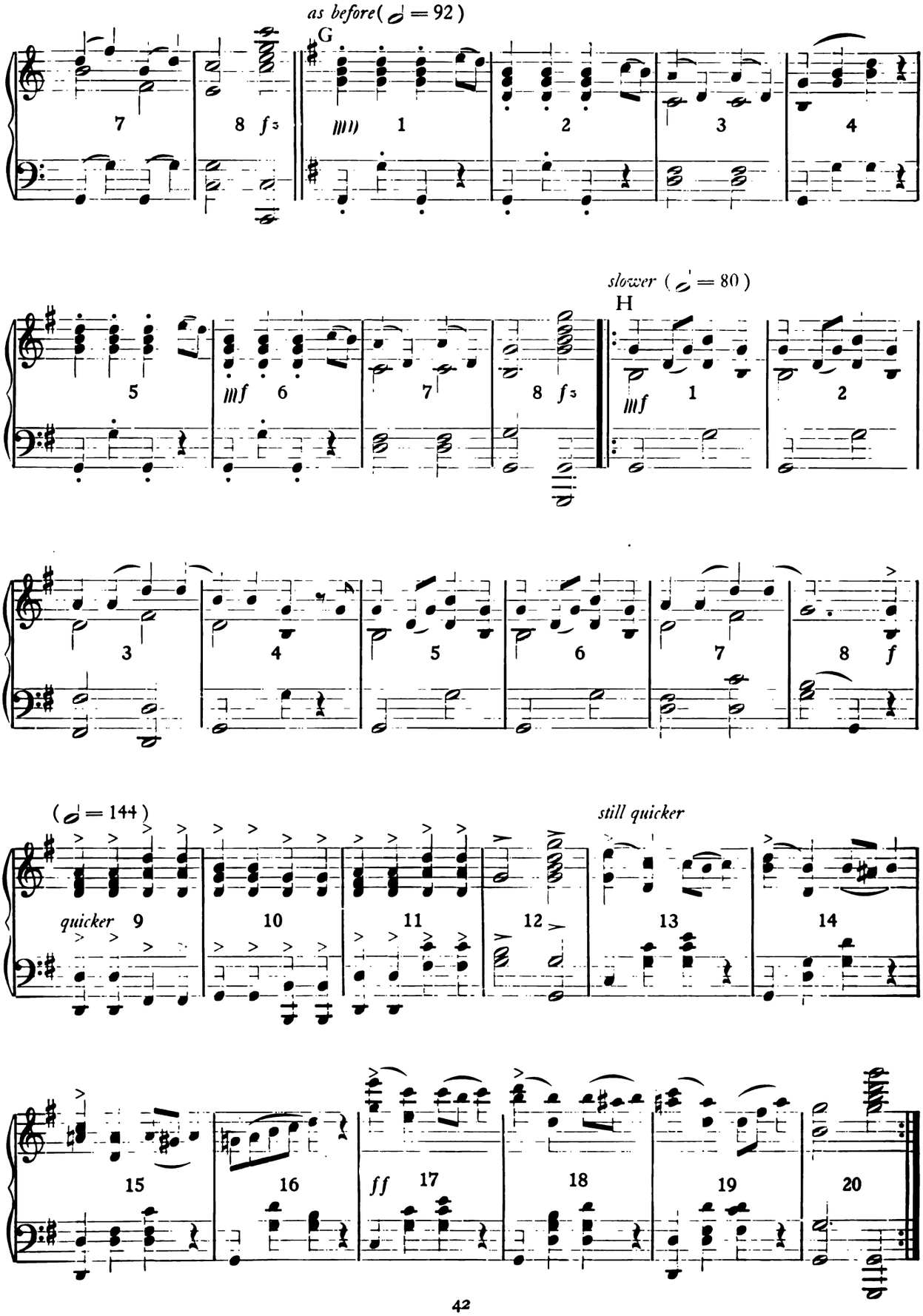
as before (♩ = 92)
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still quicker
quicker 9
10
11
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ff 17
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# GOTLANDS QUADRILLE

**(Swedish)**

The music consists of parts A, B, C, D, E, F, G and H, as follows: A, eight measures repeated; B, sixteen measures repeated; C, eight measures; D, eight measures; E, eight measures; F, eight measures; G (the same as E), eight measures; H, twenty measures, repeated as many times as desired. The measures should be counted thus: **"One, and, two, and,"** except in the case of D, which is counted thus: (First measure) **"one, two"**; (second measure) **"one, two, three,"** etc.

## THE STEPS

The steps used in the dance are explained first so that in the following description of the dance they may be indicated by name. They are as follows:

### "Jig"

Step on the right foot and sway the body to the right **(one)**; hop on the right foot **(and)**; step on the left foot and sway the body to the left **(two)**; hop on the left foot **(and)**, and so on.

### "Polka"

**(Meas. 1.)** After a preliminary hop on the left foot, step forward with the right foot **(one)**; close the left foot to the right foot **(and)**; step forward again with the right foot **(two)**; hop on the right foot **(and)**.

**(Meas. 2.)** Repeat the same, beginning with the left foot.

### "Gotlands"

With a jump, strike the balls of both feet on the ground at the same time **(one, and)**; hop on the right foot and at the same time kick the left foot up backward **(two, and)** [Fig. 1].

### "Kicking"

Spring onto the right foot, and at the same time kick the left leg forward **(one, and)**; spring onto the left foot, and at the same time kick the right leg forward **(two, and)** and continue. This is danced in place. Both legs are kept stiff, and the head and body are inclined backward.

The girls dance this step rather demurely, with hands on hips. The men do it more vigorously, and at the same time use their hands in the following manner: with the elbows bent and kept at sides, clinch the fists with thumbs sticking up, and jerk the right and left up and down alternately, as if pointing over the shoulder with the thumbs. When the right foot is kicked forward, the right thumb is jerked up, and vice versa [Fig. 1].

Throughout the entire dance (with one exception during **VI**) the girl starts each step by putting down the *right* foot first, the man by putting down the *left* foot first.

Whenever one hand is free, it is placed on the hip. Whenever both hands are free, the girl puts hers (knuckles down) on hips; the man folds his arms across his chest.

**Fig. 1**

## FORMATION

The dancers form in two parallel lines of three couples each. In each couple the man is on the left of his partner, and holds her left hand in his right. The lines are about four steps apart and facing each other.

## THE DANCE

### I. "Walk Around"

**A. (Meas. 1-8.)** The whole set form one circle (with the girls turned out with their backs toward the centre, and the men with their faces toward the centre) with hands joined [Fig. 2]; all walk around the circle fifteen steps, taking two steps to a measure, and swinging the joined hands inward on one step and outward on the next. On the sixteenth step all face the other way without releasing hands [Fig. 2].

**A. (Meas. 1-6.)** With twelve longer and more springy steps, all move around the circle in the opposite direction to place.

**(Meas. 7-8.)** Partners join both hands, with arms extended sidewise, shoulder high, and turn each other in place with four walking steps, finishing in the specified formation of two parallel lines.

### II.

**B. (Meas. 1-2.)** With four "jig" steps, the girls of the left line and the men opposite them in the right line advance toward each other.

**(Meas. 3-4.)** With four "jig" steps they retire backward to position.

**(Meas. 5-6.)** With four "jig" steps, they advance again, and this time pass each other (right shoulder to right shoulder), face about to the right, all the time keeping face to face.

**(Meas. 7-8.)** With four "jig" steps, each retires backward to the other's place in the opposite line.

**(Meas. 9-12.)** The same men and girls now advance from their new positions and retire as before with eight "jig" steps.

**(Meas. 13-14.)** With four "jig" steps they advance and pass each other, right shoulder to right shoulder, without turning, and go straight on to their own partners.

**Fig. 2**

**(Meas. 15-16.)** Partners all take regular waltz position and turn once around in place with "jig" steps, pumping the extended arm down and up as the body sways from side to side [Fig. 3].

**B. (Meas 1-16.)** The girls of the *right* line and the men of the *left* line now execute exactly the same figure.

### III. "Salutation"

**C. (Meas. 1-2.)** The dancers in each line join hands, and with three dignified walking steps the two lines advance toward each other, and on the fourth count stop with feet together, and make a slight bow.

**(Meas. 3-4.)** Both lines retire with three steps, and stop with feet together on the fourth count.

**(Meas. 5-6.)** Both lines advance again three steps, and on the fourth count (which is retarded in the music) make a deep, formal bow.

**(Meas. 7-8.)** Both lines retire to places with four "jig" steps.

### IV. "Forward and Clap"

**D. (Meas. 1-2.)** These two measures are counted thus: (First measure) "one, two"; (second measure) "one, two, three." All the girls of both lines walk two steps forward toward the opposite line (one, two), take a third step and pause, leaning slightly forward and to the right, and clap the hands three times (one, two, three).

**(Meas. 3-4.)** The girls face about to the left, and, beginning this time with the left foot, walk back to places, facing partners, and, leaning forward and to the left, clap hands at them three times.

**(Meas. 5-6.)** All the men advance and clap as in meas. 1-2.

**(Meas. 7-8.)** The men all face about to the right, and, taking partners in regular waltz position, swing around in place with four "jig" steps.

During the retard indicated here in the music, partners join inside hands and stand ready for next step.

### V. "Polka Across"

**E. (Meas. 1-2.)** With two "polka" steps, all couples [Fig. 4] cross over to opposite side; in doing this each couple lets go of hands long enough to allow the girl to go between the partners of the opposite couple as they cross over.

**(Meas. 3-4.)** Partners join both hands (with both arms extended sidewise, shoulder high), and with four walking steps turn in place, finishing side by side with the man on the left of the girl.

**(Meas. 5-8.)** Repeat the same, all returning to original positions.

**F. (Meas. 1-4.)** Partners, keeping face to face with each other, but without taking hold of each other, dance around in place with eight "jig" steps.

**(Meas. 5-8.)** Without pausing, partners take regular waltz position, and continue turning in place with eight "jig" steps, pumping the extended arm down and up as the body sways [Fig. 3].

**Fig. 3**

**G. (Meas. 1-8.)** Cross over and back, as described in **E.**

### VI. "Gotlands"

**H. (Meas. 1-4.)** Dancers all quickly face to the right, each man steps forward so as to stand side by side with his partner on her left, at the same time joining both hands with her (right hand with her right; left hand with her left). All the couples walk forward around in a circle seven steps, making two steps to a measure, until the last (fourth) measure, when they halt on the eighth count and face about without releasing hands.

**(Meas. 5-8.)** All walk around the circle in the opposite direction, the men beginning this time with the right foot, and the girls with the left. On the eighth count, partners release hands, halt, and face

Fig. 4

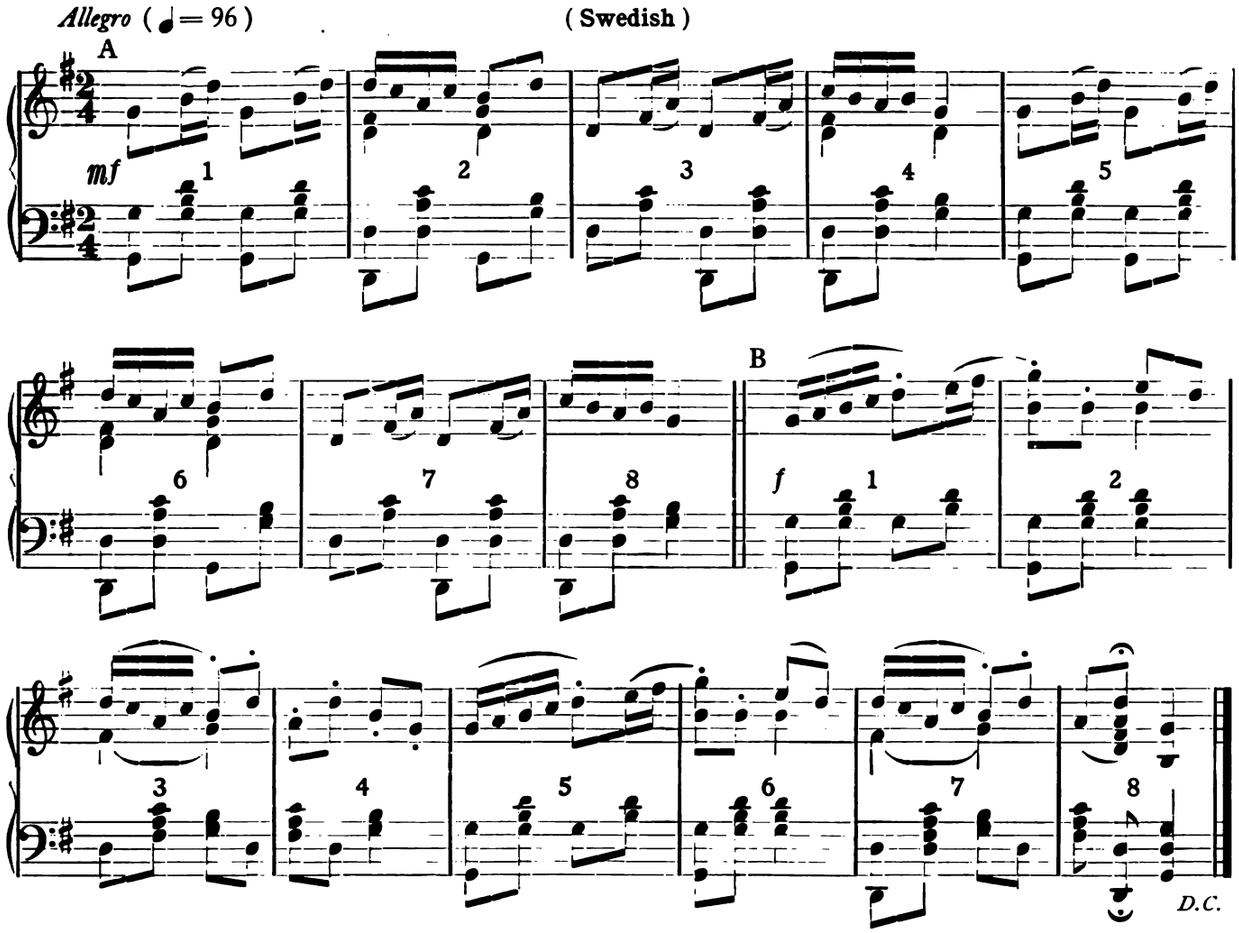
each other. (During these eight measures partners turn their heads and bow to each other on the first count of each measure. They emphasize the time also by raising and lowering their joined hands slightly, bringing them down at the same time that they make the bow.)

**(Meas. 9-12.)** Partners, facing each other, make eight "kicking" steps in place (with the speed of the music almost doubled).

**(Meas. 13-20.)** The men take their partners by the waist (girls putting their hands on partners' shoulders) and swing around vigorously in place, with "Gotlands" steps. (During this swing the rapid tempo is maintained) [Fig. 5].

H. **(Meas. 1-20.)** Repeat **VI** exactly as before, with the one difference that on the first count the man of each couple releases his partner, takes a step backward (instead of forward), immediately joining hands with the girl behind, with whom he now dances. The figure may be repeated as many times as desired, every one dancing with a new partner each time.

Fig. 5




# TANTOLI

(Swedish)

The music consists of two parts, A and B, of eight measures each. In fitting the steps to the music, each measure should be counted thus: "**One, and, two, and.**" The dance is done in couples.

## FORMATION

Partners stand side by side, the man on the left, the girl on the right, the man with his right arm around the girl's waist and she with her left hand on his shoulder. The disengaged hand of each is placed on the hip.

## THE DANCE

**A. (Meas. 1.)** Both place the outside foot forward with the toes raised, and at the same time lean the body slightly backward **(one, and)**; both place the outside foot backward, so that the toe touches the floor behind, and at the same time lean the body slightly forward **(two, and)**.

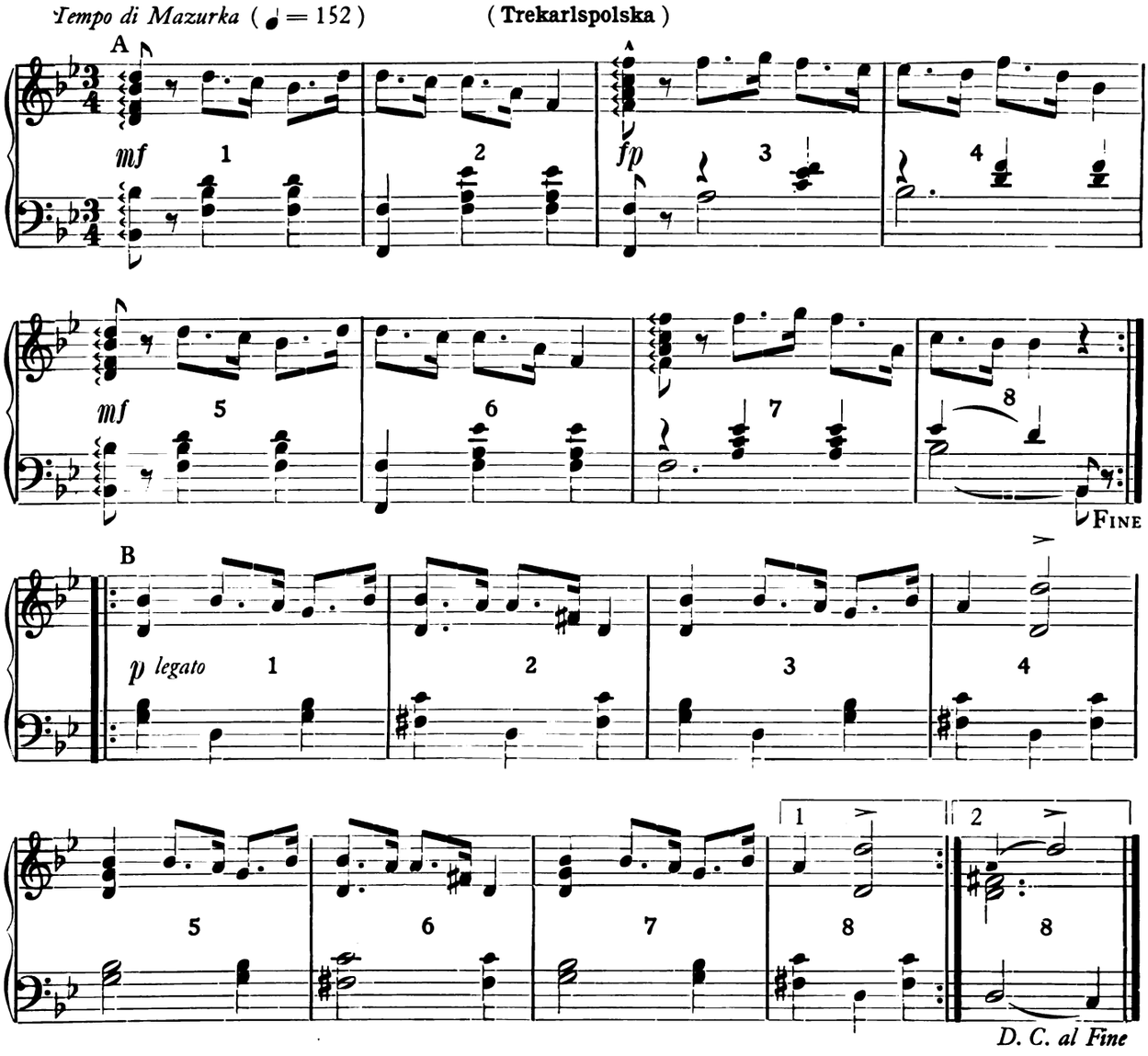
**(Meas. 2.)** Beginning with the outside foot, both make one polka step forward, thus: step forward with the outside foot **(one)**; close the inside foot to the outside foot **(and)**; step forward with the outside foot **(two)**; pause **(and)**.

**(Meas. 3-4.)** Repeat same as meas. 1-2, using the inside foot. **(Meas. 5-8.)** Repeat entire step.

**B. (Meas. 1-7.)** The man takes his partner by the waist with both hands, and she puts both hands on his shoulders. In this position they dance around with "jig" steps (described in the Gotlands Quadrille, p. 43), the man stepping first on his left foot and the girl on her right.

**(Meas. 8.)** The man lifts his partner [see Fig. 7 in Four Dance] high in the air (she assisting him by jumping) **(one, and)**, and puts her down on his right side **(two)**; pause **(and)**.

Repeat the whole dance as often as desired.




# THREE MEN'S POLKA

## (Trekarlspolska)

### (Swedish)

The music consists of two parts, A and B, of eight measures each, repeated. In fitting the movements to the music, each measure should be counted thus: **"One, two, three."**

### FORMATION

This dance is done by nine people, three men, each with two girls. The dancers form in three parallel lines; in each line the man standing with a girl on either side of him [Fig. 1]. The front and back lines stand so that they are facing each other; the middle line stands with backs turned to the rear line. There should be a distance of about four short steps between the lines. For convenience, the middle line will be called "trio 1," the front line "trio 2," and the rear line "trio 3."

### THE DANCE

#### Introduction

**A. (Meas. 1-8.)** The dancers stand still in position.

## I.

### First Part

**A. (Meas. 1.)** Trios 1 and 3, beginning with the left foot, advance toward each other with three running steps.

Fig. 1

**(Meas. 2.)** Halt face to face, at the same time stamping the right foot and leaning the head to the right **(one)**; stand still in this position **(two, three)**.

**(Meas. 3.)** Retire with three running steps.

**(Meas. 4.)** Trio 1 release hands and with a jump face about, alighting on both feet with a vigorous stamp, and immediately join hands again **(one)**; stand still in this position, facing trios 2 and 3 **(two, three)**. During meas. 4, trio 2 merely halt in original position, with a stamp **(one)**; stand still **(two, three)**.

**(Meas. 5-8.)** Trio 1 repeat the same with trio 3, finishing with the about face, which brings them back to original position facing trio 2.

### Second Part

**B. (Meas. 1.)** Releasing his partner's hands and placing his hands on hips, the man of trio 1 runs diagonally forward to his left with three running steps, beginning with the left foot, so as to come face to face with the "right girl" of trio 2.

**(Meas. 2.)** With a little spring, he places his right foot forward, alighting with a vigorous stamp on both feet **(one)**; he pauses in this position **(two, three)**.

**(Meas. 3.)** With a spring, he changes his position so that his left foot is forward, with a vigorous stamp on both feet **(one)**; he stands still in this position **(two, three)**.

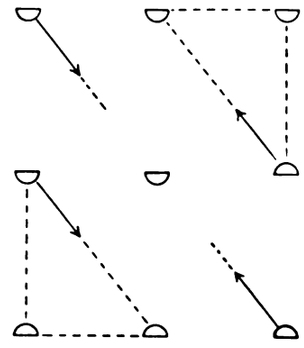
**(Meas. 4.)** He stamps again with both feet, placing his right foot forward **(one)**; he stands still in this position **(two, three)**.

**(Meas. 5-8.)** He takes the "right girl" by her waist (she places her hands on his shoulders) and swings her around vigorously, both taking steps as follows: with the left foot, both slide to the left **(one)**; close the right foot to the left **(and)**; slide again to the left with the left foot **(two)**; step across in front of the left foot with the right foot **(three)**, and continue. The swing should be very vigorous.

(The girl during meas. 2, 3 and 4 has made the same movements, but without stamping.)

**B. (Meas. 1.)** Releasing this girl, and placing hands on hips, the man, with three steps, runs diagonally across (passing between his own partners on the way) to the "right girl" of trio 3.

**(Meas. 2-8.)** He repeats the stamping steps and swinging with this girl, but during the swing he gradually brings her toward his original position in the centre of his own trio. (See Diagram)



### Third Part

**A. (Meas. 1-8.)** The girl that he first swung quickly joins the man of trio 1 and the girl he has just been swinging, and they join hands in a circle. The right girl of trio 1 joins the two remaining dancers in trio 3. The left girl of trio 1 joins the two remaining dancers in trio 2. In this way three separate circles are made (see Diagram). With the same steps as already described for the swing, all three circles swing around vigorously to the left [Fig. 2]. At the end of meas. 8 all quickly return to their own partners in original positions.

### Second Part

**B. (Meas. 1-8.)** Same as before, the man of the first trio dancing this time with his own left-hand partner.

**B. (Meas. 1-8.)** He repeats the same with his own right-hand partner.

### Third Part

**A. (Meas. 1-8.)** Same as before, except that the three circles are formed by the dancers in each trio joining hands with their own partners.

**Fig. 2**

## II. First Part

**A. (Meas. 1-8.)** Same as first part of **I.**

### Second Part

**B. (Meas. 1-8.)** Same as meas. 1-8 of second part of **I,** except that the man of trio 1 now runs forward diagonally to the right, so as to come face to face with the "left girl" of trio 2, and dances with her.

**B. (Meas. 1-8.)** Same as meas. 1-8, repeated, of the second part of **I,** except that the man dances with the "left girl" of trio 3.

### Third Part

**A. (Meas. 1-8.)** Same as third part of **I,** except that the man of trio 1 and the "left girls" of trios 2 and 3 now form the middle circle, the "right girl" of trio 1 joins the two remaining dancers in trio 2, and the "left girl" joins those in trio 3.

## III. First Part

**A. (Meas. 1-8.)** Same as before.

## IV. First Part

**A. (Meas. 1-8.)** Same as before.

### Second Part

**B. (Meas. 1-8.)** Same as before, except that this time the man of trio 1 runs straight forward to the opposite *man* in trio 2, and dances with him. They both stamp vigorously, and on each stamp threaten each other with a clenched fist (first with the right, then the left, then the right). In swinging, each puts his hands on the other's shoulders.

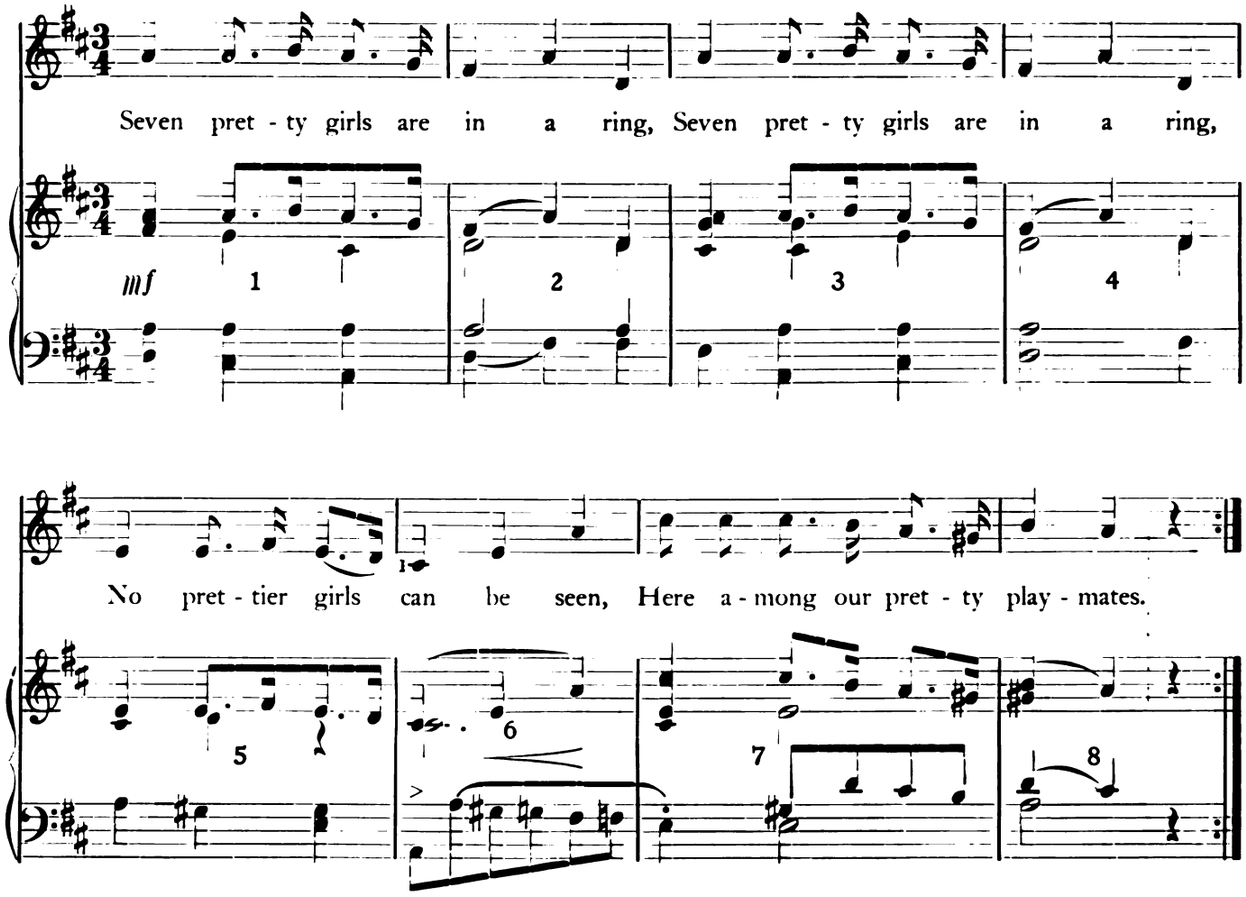
**B. (Meas. 1-8.)** The man of trio 1 repeats the same with the man of trio 3.

### Third Part

**A.** The three men form a circle in the centre, with hands on each other's shoulders, and the girls all join hands in one circle around them. All dance around with the same steps as in third part before.

## "SEVEN PRETTY GIRLS"

*Allegretto con moto* ( ♩ = 120 ) ( **Swedish Singing Game** )




# SEVEN PRETTY GIRLS

**(Swedish Singing Game)**

The music consists of one strain of eight measures, which is repeated as many times as necessary. The words sung during the dance are as follows:

Seven { pretty girls / jolly boys } are in a ring,
" " " " " "

No { prettier girls / jollier boys } can be seen,

Here among our { pretty / jolly } playmates.

Girls, / Boys, } now turn, oh, turn about,
" " " " " "

Come choose yourself a partner out,
Tra la la la la la la.

Now I'm thine if thou art mine;
" " " " " " "

Take then my hand, I give as sign
That I am now your partner.

Now we're happy all the day,
" " " " " "

So let us sing and dance and play,
Tra la la la la la la.

The dancers form a large circle with hands joined. Inside this circle is a small circle of seven girls with hands joined.

### I.

**(Meas. 1-8.)** During eight measures the outside circle moves quietly around from right to left, the

dancers taking three short steps to each measure. At the same time the dancers forming the inside circle, beginning on the first note, with a stamp with the left foot, run briskly around from right to left.

**(Meas. 1-8.)** The outside circle continues as before. The inside circle, without stopping, on the first note (as they sing "Girls") let go of hands and, with a stamp, face out with backs toward the centre of the circle, immediately joining hands again, and continue running in the same direction as before [Fig. 1].

II.

**(Meas. 1-8.)** The outside circle stands still. The girls of the inside circle clap hands together on the first note (as they sing "now") and without stopping running, they separate and each takes a boy from the big circle, and, hooking right elbows, partners swing round inside big circle with running steps. The left hand is placed on the hip.

**(Meas. 1-8.)** The outside circle continues to stand still. The couples inside the circle clap hands on the first note as they sing "now," immediately hook left elbows and swing around in the opposite direction with the right hand on the hip.

At the end there is a slight pause, during which the girls take places in the large circle and the boys form a new inside circle of seven.

Repeat the whole game any number of times.

Fig. 1

# BLEKING

(Swedish)

The music consists of two parts, A and B, of eight measures each. In fitting the dance to the music each measure should be counted thus: "One, and, two, and."

## THE STEPS

The two steps used are the "Bleking" and "jig" steps.

### "Bleking"

**(Meas. 1.)** With a spring place the left foot forward with the heel touching the ground and the toe raised (one); pause in this position (and); with a spring, change the position of the feet, so that the right is forward with the toe raised (two); pause in this position (and).

**(Meas. 2.)** With quicker springs, change the position of the feet three times in the same manner, thus: left foot forward (one), right foot forward (and), left foot forward (two); pause in this position (and).

In repeating this whole step, begin by placing the right foot forward.

## BLEKING

*Moderato* ( ♩ = 72 ) (Swedish)

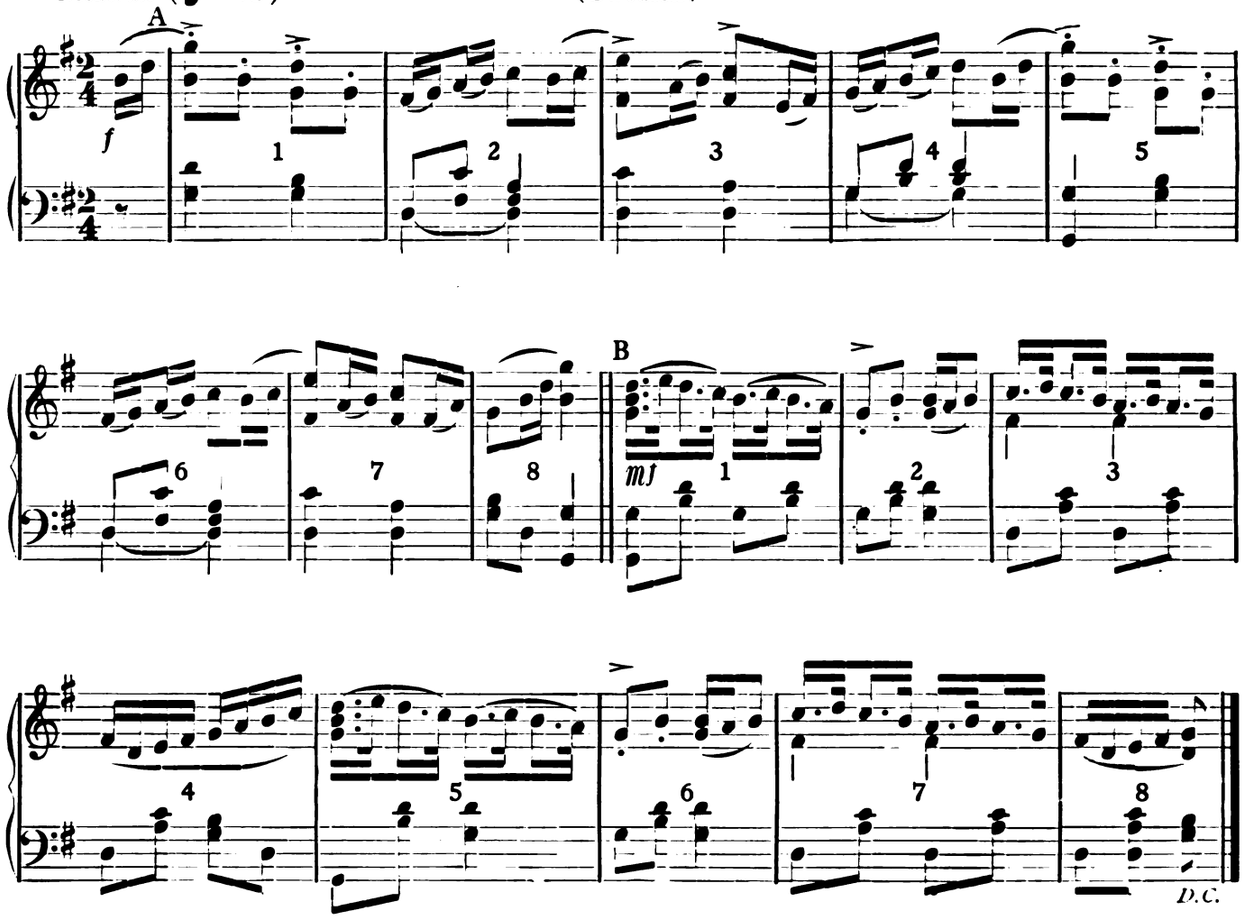


Fig. 1

### "Jig"

This is the same as the "jig" described in the Gotlands Quadrille.

### THE DANCE

The dance is done in couples.

**A. (Meas. 1-8.)** Partners face each other, and, with both hands joined, dance "Bleking" steps and at the same time move the arms in a corresponding manner, thus: whenever the left foot is placed forward, thrust the left arm forward and pull backwards with the right hand, and vice versa.

This should be done decisively and with spirit.

**B. (Meas. 1-8.)** Partners take regular waltz position and dance around with sixteen "jig" steps, swinging vigorously and pumping the extended arms down and up, as the body sways from side to side [Fig. 1].

Repeat the whole dance as many times as desired.

# OUR LITTLE GIRLS

*Allegro* ( 𝅗𝅥 = 108 ) **( Swedish Singing Game )**

Our lit - tle girls, we know, When to danc - ing they go, Would like a boy to
Then boom - fa - ra - la, boom - fa-ra - la, boom - fa-ra-la - la, Yes, boom - fa - ra - la -

*mf* 1 2 3 4 5

know, With whom to dance just so. And if you will be A
la, yes, boom - fa - ra - la - la.

6 7 8 9 10

part - ner to me, Just put your hand in mine, And dance so mer - ri - ly.

11 12 13 14 15 16

# OUR LITTLE GIRLS

**(Swedish Singing Game)**

The music consists of one strain of sixteen measures, which is repeated as many times as necessary.

The dancers form in a large single circle with hands joined, with several extra dancers inside the circle.

The following words are sung as they dance:

Our little boys (or girls), we know,
When to dancing they go,
Would like a girl (or boy) to know,
With whom to dance just so.
And if you will be
A partner to me,
Just put your hand in mine,
And dance so merrily.

Then boom-fa-ra-la, boom-fa-ra-la, boom-fa-ra-la-la,
Yes, boom-fa-ra-la-la, yes, boom-fa-ra-la-la,
And if you will be
A partner to me,
Just put your hand in mine,
And dance so merrily.

## THE DANCE

### I.

**(Meas. 1-8.)** The dancers forming the large circle begin with the left foot and walk around so that the circle moves to the left, taking two steps to each measure and swinging the joined hands in and out in time to the music. At the same time, the several dancers inside the circle walk around in the opposite direction, each one with hands on hips (or swinging the arms in time to the music) and keeping close to the outside circle.

**(Meas. 9.)** As the dancers sing "And if," each of those inside the circle chooses a partner from the outside circle, taking her left hand with his right.

**(Meas. 10-16.)** These couples continue walking around inside the circle in the same direction as before, swinging the joined hands and keeping the outside hands on the hips; at the same time the outside circle continues walking around in the same direction as before, having closed up the gaps in the circle.

### II.

**(Meas. 1-4.)** The outside circle skips in the same direction as before, taking two steps to each measure. At the same time the couples in the centre join both hands and, leaning away from each other, swing around to the right in place, with two skipping steps to each measure [Fig. 1].

**(Meas. 5-8.)** All skip and turn in opposite direction.

**(Meas. 9-16.)** As they sing "And if you will be," etc., all walk again, the outside circle moving around from right to left, and the couples in the inside circle going in the opposite direction, all swinging hands as before.

At the end of the chorus there is a short pause, during which the dancers who were originally in the centre of the circle quickly take places in the outside circle, leaving the dancers chosen by them inside the circle.

The dance is then repeated as before.

**Fig. 1**

# GUSTAF'S SKOAL

*Allegro moderato* (♩ = 88) (Swedish Singing Game)

A

Gus - taf's skoal! There is no bet - ter skoal than this! Gus - taf's skoal! The

*f* 1 2 3 4 5 6

1 2 B

best old skoal there is! is! Ho fal de-rol jan, Le - jan, li - jan, Ho fal-de-rol jan,

7 8 8 1 2 3

Le - jan, li - jan, Ho fal - de-rol jan, Le - jan, li - jan, Gus - taf's skoal!

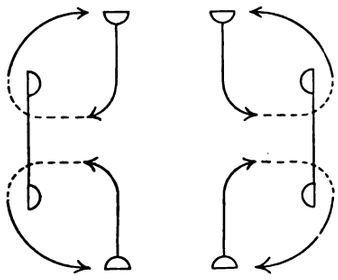
4 5 6 7 8

# GUSTAF'S SKOAL

**(Swedish)**

The music consists of two parts, A and B, of eight measures each, repeated.

The dance is done by four couples standing in a square set, as in a quadrille (see Diagram). In each



couple the man stands on the left. Partners join inside hands and place outside hands on hips [Fig. 1].

**Fig. 1**

I.

**A. (Meas. 1-2.)** Beginning with the right foot, the head couples advance three steps toward each other. On the second count of meas. 2 all bow to opposites. (In bowing, the man makes the usual man's bow; the girl touches the left toe behind the right heel, and makes a bobbing curtsey.)

**(Meas. 3-4.)** Beginning with the left foot, the dancers retire to places with three walking steps, bringing the feet together on the second count of meas. 4.

**(Meas. 5-6.)** Same as meas. 1-2.

**(Meas. 7-8.)** Same as meas. 3-4.

**A. (Meas. 1-8.)** The two side couples now advance and retire in the same manner. (During this figure the dancers advance and retire with great dignity.)

II.

**B. (Meas. 1-4.)** The head couples, skipping (two steps to each measure), advance toward each other, release partners' hands, and taking the hands of the opposite dancers, separate, the man going toward the left and the girl toward the right. They pass under the arches made by the side couples, who raise high their joined hands. Immediately after passing under this arch, they separate to the right and left again, returning to partners in original places.

**(Meas. 5-8.)** Still skipping, the dancers clap hands on the first note of meas. 5, join both hands with partner, lean away from each other and swing around vigorously. (See Diagram and Fig. 2)

**Fig. 2**

**B. (Meas. 1-8.)** Side couples execute the same figure.

All through this dance the song should be sung by all the dancers. Emphasis should be laid upon the formal stateliness of the first part and upon the lightness and jollity in the swinging of partners in the second part.

The words of the song are as follows:

**A**

|| Gustaf's skoal!
There is no better skoal than this!
Gustaf's skoal!
The best old skoal there is! ||

**B**

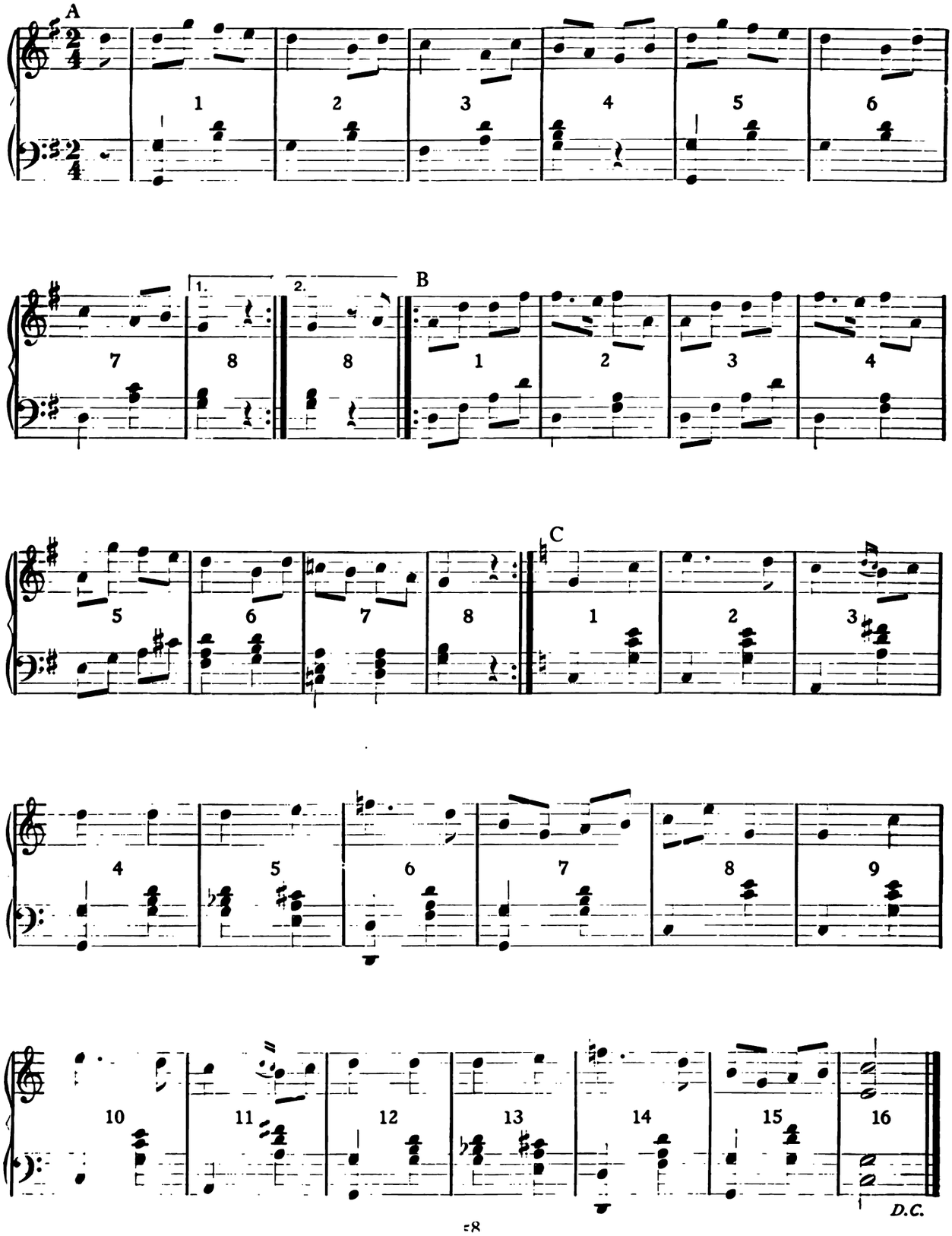
|| Ho fal-de-rol jan,*
Lejan, lijan,
Ho fal-de-rol jan,
Lejan, lijan,
Ho fal-de-rol jan,
Lejan, lijan,
Gustaf's skoal! ||

*Pronounce the "j's" as if they were "y's".

# THREE DANCE

(Tretur)

*Moderato* (𝅗𝅥 = 72)



# THREE DANCE

## (Tretur)

### (Danish)

The music consists of three parts, A, B and C, and is played once through (with repeats) as written for each figure. Each measure should be counted thus: "**One, two.**"

### FORMATION

The dance is done by four couples in quadrille formation, thus: first and second couples standing opposite each other (head couples) and second and third couples opposite each other (side couples). In each couple the man stands on the left, the girl on the right.

### THE DANCE

#### I. "Circle"

**A. (Meas. 1-8.)** All eight dancers join hands and dance around in a circle from right to left. The steps are as follows: (meas. 1) step on the right foot **(one)**, hop on the left foot **(two)**, (meas. 2), step on the right foot **(one)**, hop on the right foot **(two)** and continue.

**A. (Meas. 1-8, repeated.)** Repeat the same, moving around the circle in the opposite direction.

In executing the above the circle should be spread to its fullest extent and all should lean backward away from the centre. The steps should be taken briskly, so that the swing of the circle is vigorous [Fig. 1].

#### "Back to Back"

**B. (Meas. 1-4.)** With eight short running steps (beginning with the right foot), the first and second couples advance and pass each other, the girl and man of the second couple separating and the first couple going through between them [Fig. 2].

**(Meas. 5-8.)** Without turning around, both couples run eight short steps backward to places. This time the first couple separate and the second couple pass through between them.

(The free hands are always placed on hips.)

Fig. 1

**B. (Meas. 1-8, repeated.)** Couples Three and Four repeat the same, Couple Three going between the partners of Couple Four in crossing over and Couple Four going between the partners of Couple Three in returning to place.

#### "Clap and Swing"

**C. (Meas. 1-2.)** The two head couples advance toward each other, at the same time clapping hands three times.

**(Meas. 3-5.)** Each man and opposite girl (putting left hand on hip) hook right arms and swing once around [Fig. 3].

**(Meas. 6-8.)** Each man and his own partner (putting right hand on hip) hook left elbows and swing once around, finishing in original position.

Fig. 2

Fig. 3

(The step used throughout is the same as described for the "circle" at the beginning of the dance. In swinging with hooked elbows the dancers should pull away from each other and swing vigorously.)

**(Meas. 9-16.)** The side couples repeat the same.

II. "Tyrolese Hopsa"

**A. (Meas. 1-4.)** Each couple join inside hands (man's right and girl's left hand) and "balance" four times, the man starting to the left and the girl to the right [Fig. 4]. The step (for the man) is as follows: (meas. 1) with the left foot step to the left and touch the right toe close to the left **(one)**, rise on both toes and immediately let the heels sink **(two)**; (meas. 2) same to the right. Continue, four times in all.

(The step for the girl is the same, but in the opposite direction.)

**(Meas. 5-8.)** The man of each couple takes his partner in regular waltz position and swings her around with four "hopsa" steps, at the same time moving around the circle from left to right so as to finish in the opposite couple's original position [Fig. 5]. (The "hopsa" steps are the same as described for the "circle" at the beginning of the dance.)

**A. (Meas. 1-8, repeated.)** Repeat the same, all completing the full circle and finishing in original positions.

Fig. 5

"Back to Back"

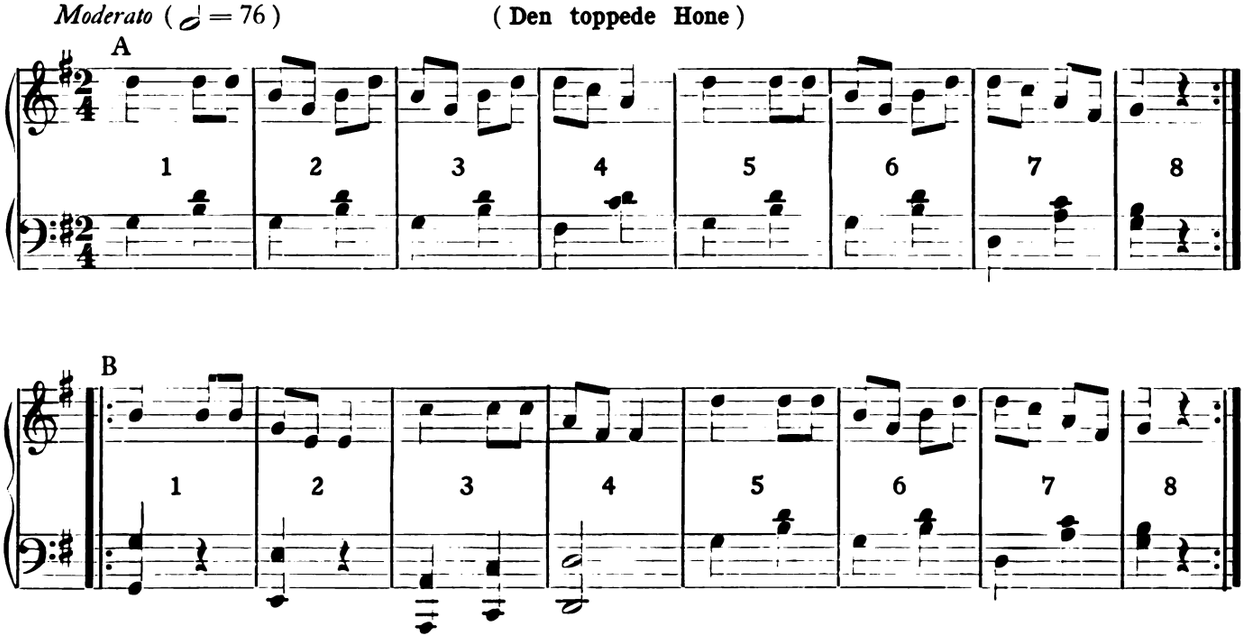
**B. (Meas. 1-8, with repeat.)** This is the same as described in **I.**

"Clap and Swing"

**C. (Meas. 1-16.)** This is the same as described in **I.**

Fig. 4

## THE CRESTED HEN




# THE CRESTED HEN

### (Den toppede Hone)

### (Danish)

The music consists of two parts, A and B, each of eight measures, repeated.

In fitting the steps to the music, count each measure thus: **"One, two."**

The step used throughout the dance is what the Danish people call the "skip" step, which is simply this: (First measure) step forward on the left foot **(one)** and hop on the left foot **(two)**; (second measure) step forward on the right foot **(one)**, hop on the right foot **(two)**, and so on.

### FORMATION

The dance is done by one man with two partners, one on either side of him [Fig. 1].

### THE DANCE

I.

**A. (Meas. 1-8.)** The dancers join hands and with a vigorous stamp on the first note dance around in a circle to the left, beginning with the left foot, with the step already described. The dancers all lean their weight outward and swing vigorously around the circle [Fig. 1].

**Fig. 1**

**A. (Meas. 1-8, repeated.)** Jump up so as to come down with a stamp on both feet on the first count

Fig. 2

Fig. 4

[Fig. 2] and repeat the same, moving around in the opposite direction.

II.

The two girls release hands, putting the free hand on the hip (the man does not at any time release his partner's hands), and, all keeping up the same step, continue the dance as follows:

**(Meas. 3-4.)** The man now follows her through the same arch, turning in under his own arm.

**(Meas. 5-6.)** The left girl now bends her head and dances through the arch formed by the raised joined hands of the other two [Fig. 4].

**(Meas. 7-8.)** The man follows under his own arm as before [Fig. 5].

Fig. 3

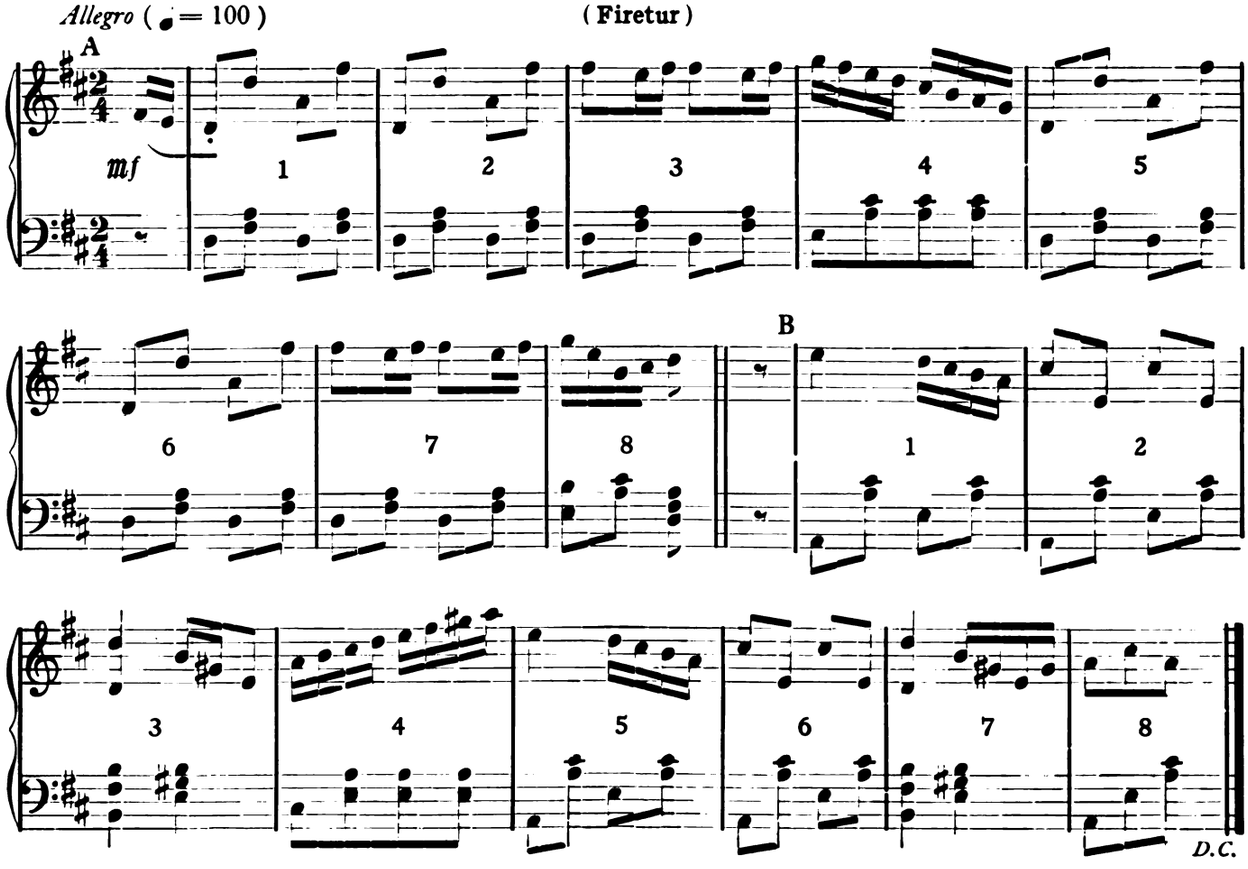
Fig. 5

**B. (Meas. 1-2.)** The right girl bends her head and dances through the arch formed by the raised joined hands of the other two [Fig. 3].

**B. (Meas. 1-8, repeated.)** Repeat **II.**

Repeat the whole as many times as desired.

## FOUR DANCE




# FOUR DANCE

**(Firetur)**

**(Danish)**

The music consists of two parts, A and B, of eight measures each, and is played twice through as written for each figure. In fitting the steps to the music the measures should be counted thus: **"One, and, two, and."**

### FORMATION

The dance is done by two couples, who form a small square. In each couple, the man stands on the left, the girl on the right, and they face each other.

### THE DANCE

#### I. "Circle"

**A. (Meas. 1-4.)** The four dancers join hands, and, beginning with the stamp on the left foot, all dance around in a circle from right to left. The step used is the same as described in Seven Jumps during A and B (p. 69).

**(Meas. 5-8.)** Stamp on both feet on the first note, repeat the same, moving around the circle in the opposite direction.

#### "Side" Step and "Jig"

**B. (Meas. 1.)** The dancers release hands and place them on hips, partners facing each other. The men slide sidewise with the left foot **(one)**, bring the right foot to the left **(and)**, slide again to the left **(two)**, pause **(and)**.

**(Meas. 2.)** Place the right foot behind the left **(one)**, hop on it **(and)**, place the left foot behind the right **(two)**, hop on it **(and)**.

**(Meas. 3-4.)** Continue this "jig" step in place [Fig. 1].

**(Meas. 5.)** Same "side" step as in meas. 1, but moving to the right, returning to original places.

**(Meas. 6-8.)** Same "jig" step in place as in meas. 2-4, but placing the left foot down on the first count of the sixth measure.

The girls at the same time execute the same steps,

but begin toward the right, so that partners move in the same direction. In passing each other in a "side" step, the man goes behind the girl.

Fig. 1

### "Chain"

**A. (Meas. 1-2.)** The man of the first couple and girl of the second couple hook right elbows, the man of the second couple and girl of the first do the same, and with four walking steps swing once around [Fig. 2].

**(Meas. 3-6.)** All release arms and hook left elbows with their own partners, and with eight walking steps swing twice around.

**(Meas. 7-8.)** Same as 1-2. Finish in original positions.

### "Totrin"

**B. (Meas. 1-8.)** Each man takes his partner by the waist and she places her hands on his shoulders and, making two walking steps to a measure (keeping the knees straight and feet apart), the couples swing vigorously around to the right and at the same time move around after each other in a circle from left to right, finishing in original position [Fig. 3].

## II. "One Hand Mill"

**A. (Meas. 1-4.)** All four dancers join right hands across to opposite corner and, beginning with the left foot, dance around in a circle from right to left with the same step as in the first four measures of **I** [Fig. 4].

**(Meas. 5-8.)** Change to left hands joined across and repeat the same, moving around the circle in the opposite direction.

Now repeat the "side" step and "jig," "chain," and "Totrin" exactly as in **I**.

## III. "Two Hand Mill"

**A. (Meas. 1-4.)** All four dancers, facing inward toward the centre of the square, join both hands with opposite corners, with arms interlaced, and, beginning with the left foot, dance around in a circle with the same step as described at the beginning of **I** [Fig. 5].

**(Meas. 5-8.)** Repeat, moving around in a circle in the opposite direction.

Now repeat "side" step and "jig," "chain" and "Totrin" as before.

Fig. 2

Fig. 3

Fig. 4

## IV. "Goose Step"

**A. (Meas. 1-4.)** All four dancers place hands on hips, and, facing to the left, walk around the circle in single file, making two steps to each measure.

**(Meas. 5-8.)** With a jump, all face about to the left, coming down with a stamp on both feet on the first count, and repeat the same, moving around the circle in the opposite direction. Repeat "side" step and "jig," "chain" and "Totrin" as before.

## V. "Yoke"

**A. (Meas. 1-4.)** Men join both hands and lift arms. Girls, joining hands, bend forward and go in under the men's arms, place hands on the men's shoulders and, beginning with the left foot, all dance around the circle from right to left with the same step as described in I [Fig. 6].

Fig. 5

Fig. 6

**(Meas. 5-8.)** Repeat, moving around the circle in the opposite direction.

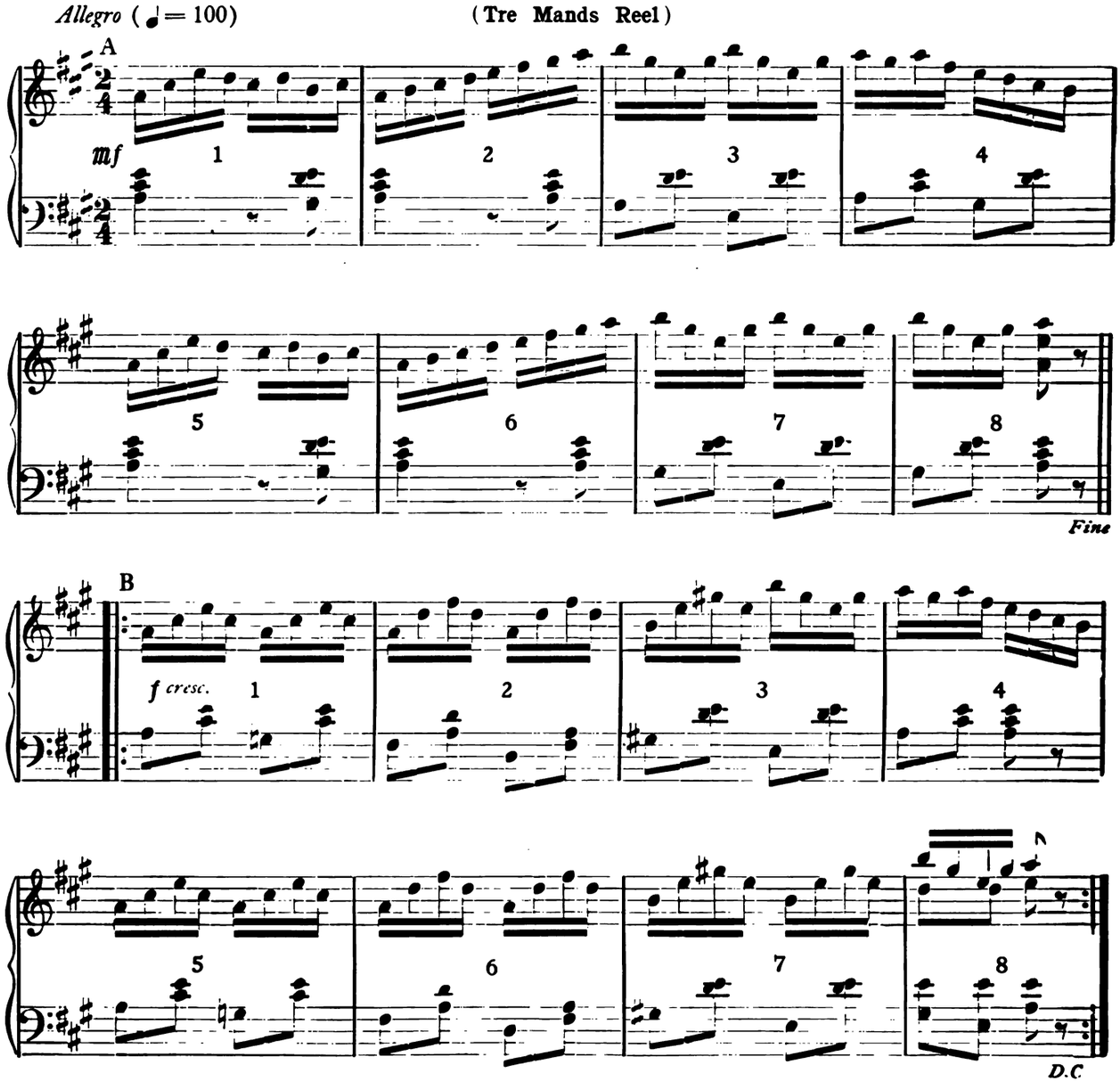
Repeat "side" step, "chain" and "Totrin" as before, and on the last measure of the "Totrin" the men jump their partners high in the air [Fig. 7].

## VI.

**A. (Meas. 1-8.)** The four dancers, with hands joined, dance around in a circle from right to left, and from left to right, as in I.

Begin the first movement of each figure with a stamp on the first count of meas. 1, and in reversing jump up so as to come down with a stamp on both feet on the first count of meas. 5.

Fig. 7




# THREE MEN'S REEL

## (Tre Mands Reel)

### (Danish)

The music consists of two parts, A of eight measures, and B of eight measures, repeated.

In fitting the steps to the music each measure should be counted thus: "**One, and, two, and.**"

The dance is danced by one man and two girls.

### I.

**(Meas. 1-8.)** With hands joined in a circle [Fig. 1], dance around to the left with "buzz" steps. At the end of meas. 8 the dancers finish, standing side by side, about five feet apart, with hands on hips, the man in the centre. The "buzz" step is as follows: place the right foot forward toward the centre of the circle, with the weight on it **(one)**; step sidewise with the left foot, bearing the weight slightly on it **(and)**; move the right foot slightly toward the left, still keeping it toward the centre of the circle, bearing the weight on it **(two)**; step sidewise with the left foot, bearing the weight slightly on it **(and)**.

Fig. 1

II.

**B. (Meas. 1-7.)** The man and the right-hand girl face each other and dance the "reel" step [Fig. 2]. [The "reel" step is taken as follows: place the right foot on the floor immediately behind the left, at the same time raising the left **(one)**; hop on the right foot, at the same time shifting it forward a little; as this is being done, raise the left foot slightly outward and move it around behind the right **(and)**; put down the left foot immediately behind the right, at the same time raising the right **(one)**; hop on the left, at the same time shifting it forward a little; as this is being done, raise the right foot slightly outward and move it around behind the left **(and)**, and so on.]

**(Meas. 8.)** The man stamps three times in place, as follows: right foot **(one)**; left foot **(and)**; right foot **(two)**; pause **(and)**.

Fig. 2

**B. (Meas. 1-7.)** The man now faces the left-hand girl, and dances reel steps with her, as described.

**(Meas. 8.)** The man stamps three times as before.

III.

**A. (Meas. 1-8.)** With walking steps (two to a measure) the dancers execute a "chain," moving in the directions indicated in Diagram A:

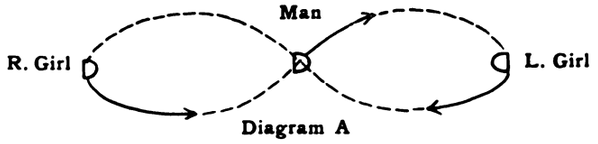



Diagram A

During the chain, the part of each dancer is as follows: The "right girl" gives left hand to the "left girl," right hand to the man, right hand to the "left girl," and finishes in the centre (see Diagram B):

Diagram B

The man gives right hand to "left girl," right hand to "right girl," left hand to "left girl," and finishes on the right (see Diagram C):

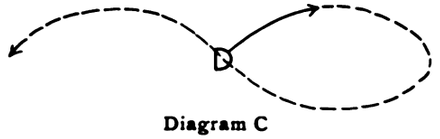


Diagram C

The "left girl" gives right hand to the man, left hand to the "right girl," left hand to the man, right hand to the "right girl," and finishes in the position on the left from which she started (see Diagram D):

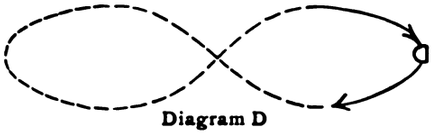


Diagram D

At the end of the figure, the "right girl" stands in the centre, with the "left girl" on her left and the man on her right.

IV.

**B. (Meas. 1-7.)** The "right girl," who is now in the centre, and the "left girl" face each other and dance the reel steps as described [Fig. 3].

**(Meas. 8.)** The "right girl" stamps three times.

**B. (Meas. 1-7.)** The "right girl" turns and faces the man, and dances the "reel" steps with him.

**(Meas. 8.)** The "right girl" stamps three times.

V.

The dancers again execute a chain, but this time moving in the opposite direction, as indicated in Diagram E:

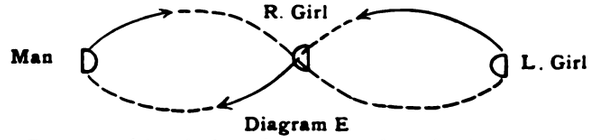



Diagram E

During this chain, the part of each dancer is as follows:

Fig. 3

The man gives right hand to "right girl," left hand to "left girl," left hand to "right girl," right hand to "left girl," and finishes on the right in the position from which he began the chain (see Diagram F):

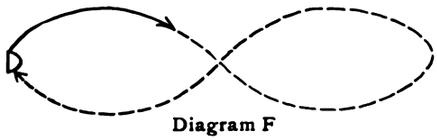


Diagram F

The "right girl" gives right hand to the man, righ hand to the "left girl," left hand to the man, an finishes on the left (see Diagram G):

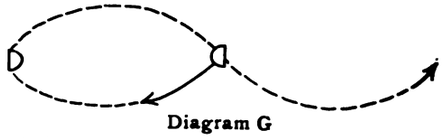


Diagram G

The "left girl" gives left hand to the man, rigl hand to the "right girl," right hand to the man, ar finishes in the centre (see Diagram H):

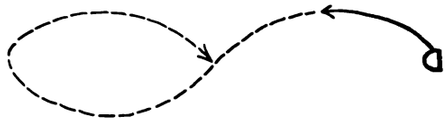


Diagram H

Figure ends with "left girl" in centre, havi "right girl" on her left and the man on her right.

VI.

B. (Meas. 1-7.) The "left girl" and the "rig girl" face each other, and dance the "reel" steps.

(Meas. 8.) The "left girl" stamps three times.

B. (Meas. 1-7.) The "left girl" turns, faces tl man and dances the "reel" steps with him.

(Meas. 8.) The "left girl" stamps three times.

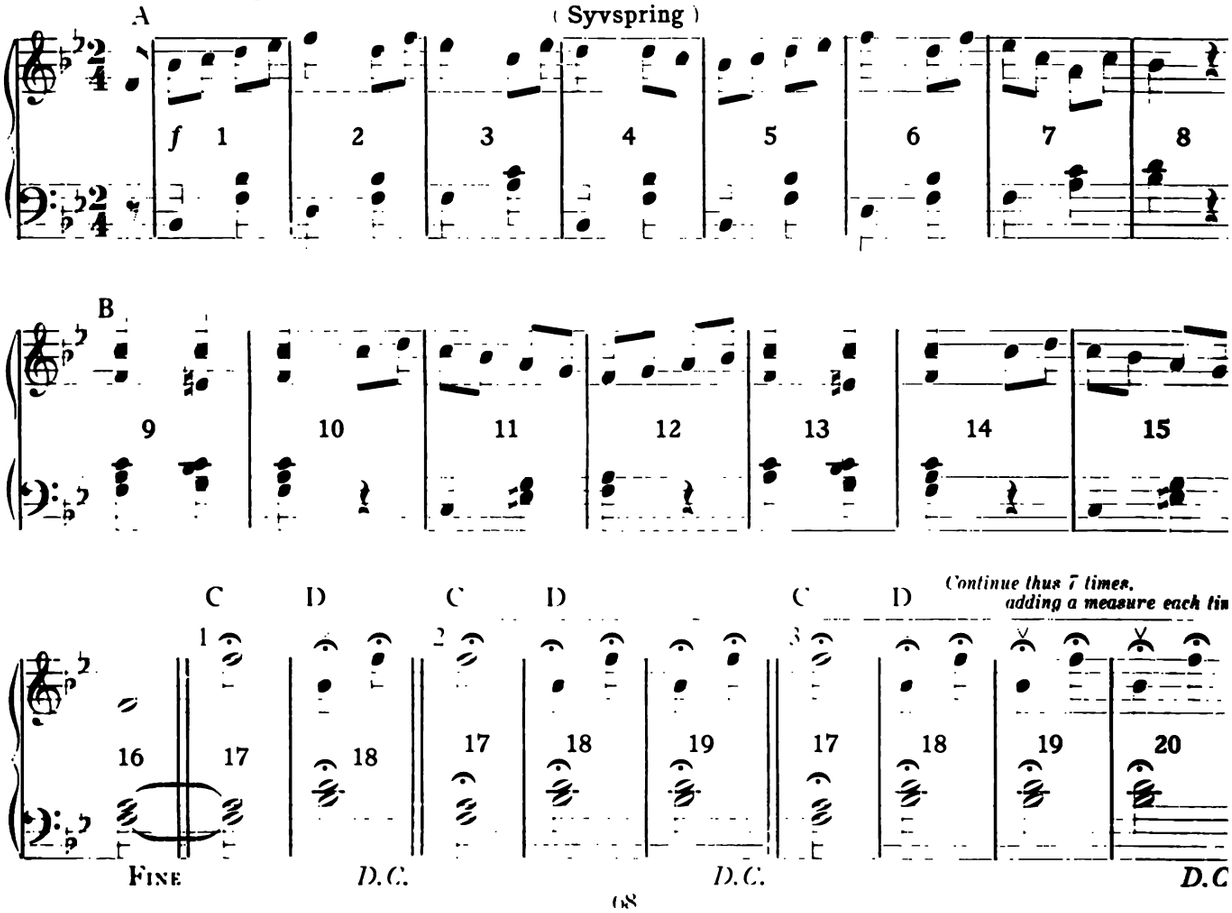
VII.

A. (Meas. 1-8.) The same as I.

## SEVEN JUMPS

*Allegro moderato* (♩ = 90)

(Syvspring)



# SEVEN JUMPS

## (Syvspring)

### (Danish)

This dance is usually considered a dance for two men, but sometimes it is danced by a man and a girl, or by a number of couples in a circle. In any case

Fig. 1

the steps and movements are the same as described here. The music consists of two strains, A and B, of eight measures each, with two additional measures, C and D, at the end of B. Each measure of A and B should be counted thus: "**One, and, two, and.**"

### THE DANCE

#### I. "First Jump"

**A. (Meas. 1-8.)** The dancers join hands and

Fig. 2

swing around to the left [Fig. 1]. The step used is as follows: (meas. 1) step on the left foot **(one)**, hop on it **(two)**; (meas. 2) step on the right foot **(one)**, hop on it **(two)**.

**B. (Meas. 9-16.)** Jump up high from the ground so as to come down with a stamp on both feet on the first count and repeat the same, moving around in the opposite direction.

**C.** Release hands, place them on hips and raise the right foot from the ground, bending the knee at a right angle [Fig. 2].

**D.** On the first note of the measure stamp the right foot. On the second note of the measure stand motionless, but ready to spring into action again at the pleasure of the musician, who retards on this last note and keeps the waiting dancers in alert suspense [Fig. 3].

Fig. 3

#### II. "Second Jump"

**A and B.** Same as in **I.**

**C.** Raise the right knee as before.

**D.** On the first note of the measure stamp the right foot. On the second note of the measure raise the left knee.

**D, repeated.** On the first note of the measure stamp the left foot. On the second note stand motionless as before while the note is held.

#### III. "Third Jump"

**A and B.** As before.

**C.** Raise the right knee.

**D.** On the first note stamp the right foot. On the second note raise the left knee.

**D, repeated.** On the first note stamp the left foot. On the second note pause.

**D, repeated.** On the first note kneel on the right knee. On the second note pause in that position while the note is held [Fig. 4].

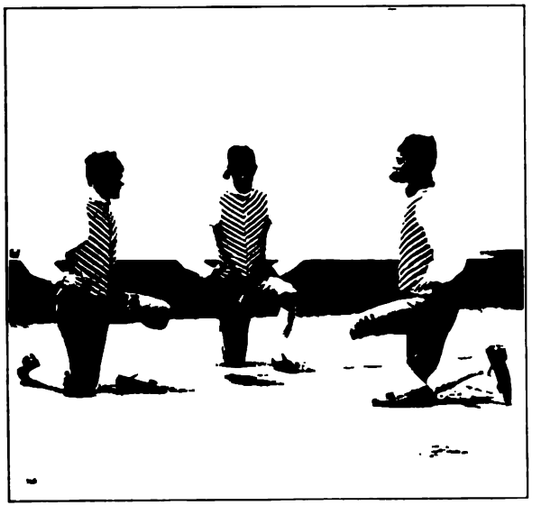


Fig. 4

### IV. "Fourth Jump"

**A and B.** As before.

**C.** As before.

**D.** Stamp the right foot as before.

**D, repeated.** Stamp the left foot as before.

**D, repeated.** On the first note kneel on the right knee. On the second note pause in that position.

**D, repeated.** On the first note put down the right knee also, so as to be kneeling on both knees. On the second note pause in that position [Fig. 5].

Fig. 5

### V. "Fifth Jump"

**A and B.** As before.

**C.** As before.

**D.** Stamp the right foot as before.

**D, repeated.** Stamp the left foot.

**D, repeated.** Kneel on the right knee.

**D, repeated.** Kneel on both knees.

**D, repeated.** On the first note place the right elbow on the floor [Fig. 6], with the cheek resting in

Fig. 6

the right palm. On the second note pause in that position.

### VI. "Sixth Jump"

**A and B.** As before.

**C.** As before.

Fig. 7

**D.** Stamp the right foot.

**D, repeated.** Stamp the left foot.

**D, repeated.** Kneel on the right knee.

**D, repeated.** Kneel on both knees.

**D, repeated.** On the first note place the right elbow on the floor with the cheek resting in the right palm. On the second note pause in that position.

**D, repeated.** On the first note place the left elbow also on the floor with the chin supported by the palms of both hands [Fig. 7]. On the second note pause.

### VII. "Seventh Jump"

**A and B.** As before.

**C.** As before.

**D.** Stamp the right foot.

**D, repeated.** Stamp the left foot.

**D, repeated.** Kneel on the right knee.

**D, repeated.** Kneel on both knees.

**D, repeated.** Place the right elbow on the floor.

**D, repeated.** Place the left elbow also on the floor.

Fig. 8

**D, repeated.** On the first note, with the chin still resting in the palms of both hands, bend down and touch the forehead to the floor [Fig. 8]. On the second note pause in that position. (In Denmark, when two men are dancing this, sometimes only one puts his forehead to the floor and the other turns a somersault over him.)

**A and B.** As before.

This may be considered the finish of the dance, but to complete the full dance it should be continued from this point as before, with the difference that in each following figure the last movement or "jump" is omitted, reversing the order in which they were added during the first part of the dance, namely:

VIII.

Same as **VI.**

IX.

Same as **V.**

And so on until the dance ends with a simple swing around during A and B as at first.

All during the dance, when the dancers swing around they lean away from each other and swing very vigorously, and during the pause on the last note of D they remain motionless, but tense and alert, so that at the beginning of A in the next figure they are ready to spring quickly into the swing.

**Children dancing Seven Jumps at a Park Fête**

## SEVEN JUMPS

*Allegro* (♩ = 96) ("Sieben Sprünge") (First German Version)

Can you dance the "Sev - en Jumps," Tell me, can you do so?

*mf* 1 2 3 4

Love - ly maid - en tar - ry here, *f* And I'll make it ver - y clear; I'll dance it. . . . .

*f* 5 6 *f* 7 8 9

* Repeat last three notes in manner of Danish version.

# SEVEN JUMPS

## (Sieben Sprünge)

### (German Version)

Seven Jumps is danced in Holland and Germany as well as in Denmark in an almost identical manner, but to different music and with an accompanying song. The German version is as follows: The music is in one single strain of eight measures with a ninth measure in which the "jump" is made. The last note of the eighth measure corresponds to measure C and the ninth measure to measure D of the music of the Danish version.

The step used in dancing around is usually a short, lively running step (four to a measure), but often the hopping step (two to a measure, as described in the Danish version) is used.

### FORMATION

The dancers join hands in a large single circle, each man on the left of his partner.

## SEVEN JUMPS

*Allegro* ( ♩ = 96 ) ( **"Sieben Sprünge"** ) ( Second German Version )

Dance for me the "Sev - en Jumps," Dance for me the "Sev - en,"

*mf* 1 2 3 4

Teach me so that I can dance them, Dance them like the no - bil - i - ty. Here's one jump.

5 6 7 8 9

* Repeat last three notes in manner of Danish version, singing, "Here's two jumps, here's three jumps," etc.

### THE DANCE

I.

**(Meas. 1-8.)** All dance around in a circle from right to left and come to a halt on the third note of the eighth measure, at the same time releasing hands. On the last note of meas. 8 the men (with hands on hips) raise the right foot.

**(Meas. 9.)** On the first note the men stamp the right foot and the girls clap their hands. On the second note, which is held, all pause.

The rest of the figures are done as described in the Danish version, preceded always by dancing around as in meas. 1-8 of **I.**

In some localities the dance is also done with the men and girls in two opposite rows, and each man dances around with the opposite girl. Then the girls as well as the men do all the seven movements or "jumps" as already described. Two melodies are given, to which Sieben Sprünge is danced in different parts of Germany.

# "COME, LET US BE JOYFUL"

("Freut euch des Lebens")

*Allegro* (♩. — 96) MOZART

A

*f* Come, let us be joy - ful, While life is bright and gay; Gath - er its ros - es

Ere they fade a - way. We're al - ways making our lives so blue, We look for thorns, and

FINE

B

find them, too, And leave the vio - lets quite un - seen That on our way do grow.

*D. C. al Fine*

# "Come, let us be joyful"

## ("Freut euch des Lebens")

### (German Singing Game)

The music consists of two parts, A and B, of eight measures each.

### FORMATION

Two rows of three dancers stand opposite to and facing each other. Each row consists of a man in the middle with a girl on either side of him. The two rows are about six short steps apart. The men join hands with their partners, who put the outside hand on the hip [Fig. 1].

### THE DANCE

I.

**A. (Meas 1-2.)** The two lines advance toward each other with three walking steps (beginning with the right foot) and on the last count of meas. 2 the men make an ordinary bow with feet together, and

Fig. 1

the girls make a peasant's "bobbing curtsey" (touch the left toe behind the right foot and bend both knees). [Fig. 2]

**(Meas. 3-4.)** The lines walk three steps backward to place and bring the feet together on the last count of meas. 4.

**(Meas. 5-8.)** Advance and return again.

II.

**B.** (All during B the step used is the "hopsa," that is: step on the right foot **(one)**, hop on the right foot **(and)**, step on the left foot **(two)**, hop on the left foot **(and)**, and so on.)

**(Meas. 1.)** Each man hooks right elbow with the right-hand girl [Fig. 3] and turns her with two "hopsa" steps.

**(Meas. 2.)** Releasing her, he hooks left elbow with the left-hand girl and swings her two "hopsa" steps. (While he is doing this the right-hand girl continues moving forward with "hopsa" steps and puts herself in a position to be able to hook right elbow with the man when he shall release the girl he is now swinging.)

Fig. 2

**(Meas. 3.)** He hooks right elbow with the right-hand girl and swings her. (While he is doing this the left-hand girl continues moving forward with "hopsa" steps and puts herself in a position to be able to hook left elbow with him when he shall release the girl he is now swinging.)

**(Meas. 4-8.)** Continue the swinging in this manner, and at the end finish in the two original lines with hands joined.

III.

**A. (Meas. 1-2.)** Both lines advance and bow as at first.

Fig. 3

**(Meas. 3-4.)** The two men quickly exchange places, and, joining hands with new partners, the two lines retire. **(Meas. 5-8.)** The men keep their new places and both lines advance and retire again.

# IN SUMMER

*Allegro* (♩ = 92) (Im Sommer)

*mf*

In sum - mer, in sum - mer, In love - ly sum - mer weath - er, Oh,

*mf* 1 2 3 4

why should we not mer - ry be, With dear young folks to - geth - er? Oh,

5 6 7 *sf* 8

why should we not mer - ry be, With dear young folks to - geth - er?

9 10 11 12

# In Summer

## (Im Sommer)

### (German Singing Game)

The music consists of one strain of twelve measures, to which the words are as follows:

In summer, in summer,
  In lovely summer weather,
Oh, why should we not merry be,
  With dear young folks together?

In dancing my pleasure
  Is more than I can say.
Yes, you must be a merry soul
  To dance with me to-day.

Count each measure thus: **"One, and, two, and."**

### FORMATION

The dancers form a large circle, with several men in the centre. The men in the centre take each a partner from the large circle, and these couples join hands, forming a small circle inside the large one. In every couple the man should be at the left of his partner.

### THE DANCE

#### First Verse

**(Meas. 1.)** All of the dancers in both the large and small circles step on the right foot and raise the left foot, swinging it across in front of the right **(one, and)**; hop on the right foot **(two, and)**.

**(Meas. 2.)** Same with the left foot.

**(Meas. 3-4.)** Continue the same steps.

**(Meas. 5-8.)** The couples in the small circle join both hands, and, beginning with the right foot, swing each other around to the right with eight running steps. In doing this, each man keeps a little to the left, as he faces his partner, so that both their right arms are extended [Fig. 1].

**(Meas. 9-12.)** Couples swing around in the other direction in the same manner, this time with left arms extended. (During meas. 5-12 the large outside ring moves slowly around to the left, taking two walking steps to each measure.)

#### Second Verse

**(Meas. 1-4.)** All dance exactly as in meas. 1-4 of the first verse.

**(Meas. 5-12.)** Each man of the small circle turns away from his own partner and dances with the girl on the other side of him, in exactly the same manner as before.

The outer circle dance slowly around to the left, as before.

At the finish, during a short pause in the music, the men of the small circle leave their partners and take places in the large circle. The girls now select new partners from the large circle, and with them form a small circle, and all repeat the dance as before.

**Fig. 1**

# BROOM DANCE

( Besentanz )

*Allegro* (♩ = 96)

A

One, two, three, four, five, six, seven, Where's my part - ner? Nine, ten, eleven.

*mf* 1 2 3 4

In Ber - lin, in Stet - tin, *f* That's the place to find her in.

5 6 *f* 7 8

B *con spirito*

Tra la la la, Tra la la la la, Tra la la la, Tra la la la la,

*mf* 1 2 3 4

*poco rit.*

Tra la la, Tra la la, Tra la la la, Tra la la la la.

*f* 5 6 7 8

*poco rit.*

*D.C.*

# BROOM DANCE

## (Besentanz)

### (German Singing Game)

The music consists of two parts, A and B, of eight measures each, to which the words are as follows:

A

One, two, three, four, five, six, seven,
Where's my partner? Nine, ten, eleven.
In Berlin, in Stettin,
That's the place to find her in.

B

Tra la la la, Tra la la la la,
Tra la la la, Tra la la la la,
Tra la la, Tra la la,
Tra la la la, Tra la la la la.

### FORMATION

An equal number of men and girls stand in two parallel rows facing each other, the girls in one row, the men in the other. An extra man stands alone between the two rows with a broom in his hands [Fig. 1]

### THE DANCE

I.

**A. (Meas. 1-2.)** Each row, with hands joined, advance toward the opposite row with four walking steps.

**(Meas. 3-4.)** With four walking steps they retire to places.

**(Meas. 5-8.)** Advance and retire again. (During these four measures the extra man with the broom goes up and down between the lines "looking for his partner.")

II.

**B. (Meas. 1-8.)** All the men (including the broom man, who drops the broom) quickly seek partners from the opposite row, and, taking regular waltz position, dance around the room with a slow polka step. The man who has now been left without a partner dances with the broom. At the end, all quickly form in two lines again, with the new broom man between them, and repeat the dance. This is done as often as desired.

**Fig. 1**

## GRANDMOTHER'S DANCE

*Moderato* (♩ = 144) ("Grossmutter will tanzen")

Grand-moth-er is danc-ing, Up, make way, up, make way, Grand-fath-er is with her,

*mf* 1 *grazioso* 2 3 4 5 6

Chorus

Hi did-dle did-dle dum. Slow-ly, slow-ly, Hi did-dle, did-dle,

7 8 *p* 1 *dolce* 2 3

*Ped.* *

Hi did-dle did-dle, Slow-ly, slow-ly, Hi did-dle did-dle dum.

4 5 6 7 8

*Ped.* *

# GRANDMOTHER'S DANCE

## ("Grossmutter will tanzen")

### (Swiss Singing Game)

This is a very old Swiss song and dance. It is, however, still sung and danced at golden weddings and family celebrations. The words are:

Grandmother is dancing,
Up, make way, up, make way,
Grandfather is with her,
Hi diddle diddle dum!

CHORUS

Slowly, slowly,
Hi diddle diddle,
Hi diddle diddle,
Slowly, slowly,
Hi diddle diddle dum.

### THE STEPS

#### "Slow" Step

**(Meas. 1.)** Step forward on the right foot **(one)**, raise the left foot a little and swing it forward and across slightly to the right. At the same time rise on the toe of the right foot **(two)**, bring down the right heel **(three)**.

**(Meas. 2.)** Repeat the same on the left foot.

#### "Waltz Balance"

**(Meas. 1.)** With the right foot step sidewise to the right **(one)**, touch the left toe close to the right toe and rise on both toes **(two)**. Let the heel sink with the weight on the right foot **(three)**.

**(Meas. 2.)** Repeat the same to the left, beginning with the left foot.

#### "Waltz"

Ordinary waltz.

### FORMATION

The dancers join hands in a large circle with several girls in the centre.

### THE DANCE

With "slow" steps the dancers who form the circle dance slowly around to the left during the entire verse and chorus.

While the verse is being sung the girls who are inside of the circle, and scattered as far apart as possible, dance with "slow" steps around to the right, keeping close to the outside ring (first four measures). On the fifth measure, as they sing "grandfather is with her," each of these inside girls gives her hand to a man in the large ring and leads him inside the circle. On the seventh measure, as they sing "hi diddle diddle dum," they make each other a deep bow (the girl holds her skirts with both hands, touches one toe behind the other foot and bends both knees, while the man makes a conventional bow). [Fig. 1]

Fig. 1

**Chorus. (Meas. 1.)** The man takes his partner's left hand in his right and, facing each other, they make one "waltz balance" (he to his left, she to her right, and swinging their joined hands in the corresponding direction).

**(Meas. 2.)** They make one "waltz balance" to the other side.

**(Meas. 3-4.)** They take regular waltz position and waltz, turning as they do so.

**(Meas. 5-6.)** "Waltz balance" as before.

**(Meas. 7-8.)** Waltz as before.

At the finish of the chorus there is a short pause, during which the girls leave their partners and join the large circle.

The dance is repeated, this time with the men who were left inside choosing new partners from the outside ring as the girls did. At the end their partners are left in the centre. The same is repeated as long as desired.

## "GO FROM ME"

*Moderato* (𝅗𝅥. = 56) ("Gah von mi")

*mf*

Go from me, go from me, I wish you'd be - gone. Come to me, come

*mf* 1 2 3 4 5

to me, I am so a - lone. Ru - di ra la la la, Ru- di

6 7 8 *cresc.* 9 *f* 10

ra la la la, Now I've a new part - ner, A beau - ti - ful one.

11 12 13 14 15 16

# "Go from me"

## ("Gah von mi")

### (German Singing Game)

The music consists of a strain of sixteen measures, to which the words are as follows:

Go from me, go from me,
I wish you'd begone.
Come to me, come to me,
I am so alone.

Rudi ra la la la,
Rudi ra la la la,
Now I've a new partner,
A beautiful one.

This is repeated as often as desired.

### FORMATION

The dancers join hands, forming a large circle with several couples in the centre. All during the dance the large circle moves continuously around to the right, with a quiet and easy balancing step, as follows: (first meas.) step forward with the right foot, at the same time raising the left foot forward as in walking (**one**); raise the right heel (**two**); lower the right heel (**three**); (second meas.) the same with the left foot, and so on.

### THE DANCE

**(Meas. 1-4.)** The man of each couple in the centre waves his partner back to the outside circle, making repelling gestures with the hands. While doing this the partners are facing each other, the man dancing forward and the girl backward, away from him, with hands on hips. The step is the old hop waltz, as follows: (first meas.) step on the right foot (**one**); swing the left foot slightly forward (**two**); hop on the right foot (**three**); (second meas.) the same with the left foot, and continue.

**(Meas. 5-8.)** The man beckons to a new partner from the large circle, and dances backward while she comes forward toward him with the same hop waltz step, and her hands on her hips.

**(Meas. 9-16.)** Partners take regular waltz position (or the man takes his partner by the waist and she puts her hands on his shoulders), and they waltz together.

The dance is now repeated, but this time the girls wave the men away and beckon to new partners.

The whole dance is repeated as often as desired.

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